THE

SWORD-MAN's Vade Mecum:

Or, A

PRESERVATIVE

Againſt the

SURPRIZE

OF A

Sudden Attack with Sharps.

BEING

A Reduction of the moſt Eſſential, Neceſſary and Practical Part of Fencing, into a few ſpecial Rules, with their Reaſons, which all Sword-men ſhould have in their Memories when they are to engage, but more eſpecially if it be with Sharps.

As alſo,

Some other Remarks and Obſervations not unfit to be known by Fencing Maſters and Others.

By Sir *WILLIAM HOPE*, Kt.
Author of the Compleat Fencing-Maſter.

London: Printed, and are to be ſold by *J. Taylor* at the *Ship* in St. *Paul's* Church-yard, and *S. Holford* at the *Crown* in the *Pall-Mall*, 1694.

C. 135. a. 2.

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MVSEVM
BRITAN
NICVM

TO ALL
TRUE ARTISTS,
OR
Such who have a Real Reſpect for, and take Delight in the ART of FENCING.

GENTLEMEN,

HEN I Wrote my Book of Fencing, *Entituled* The SCOTS Fencing-Maſter, *I deſigned it ſhould ſerve both to inſtruct the Ignorant, and be a help to Artiſts; to inſtruct the Ignorant by giving them a true and particular Deſcription of the moſt common Leſſons taught in the* Fencing Schools, *that ſo by it they might come to underſtand both better and ſooner, the Leſſons which their Maſters were daily to Deſcrive and Teach them; And I am very confident I have not failed as to that, for I dare appeal to any who ever took the pains to peruſe it, if ever they met with a piece upon the ſame ſubject, either ſo plain, or exact in the Directions for the Leſſons, as it is.*

I deſigned alſo it ſhould be a help to Artiſts, in ſo far as that the looking it over, would bring to their

minds such Lessons, as want of Practice for some time might have worn out of their Memories, and also in respect that there is in it very good directions and Rules for their behaviour in practice against either Artists or Ignorants, both with Blunts and Sharps.

But in that Book I gave only a bare Discription of the Rules, without any of the Reasons subjoyned to them upon which they were grounded, which ommission did probably make some Artists judge, that those Rules were not so very infallible, but that as good might be put in their places; And which it is like hath also been the cause of their not having so good an Opinion of, and liking for them, as perhaps otherwise they would.

Therefore, that I might both vindicate the certainty and infallibility of my Rules, by showing that they are not grounded meerly upon my own Fancy, but upon the solid Foundations of Art and Reason, and satisfie such persons by publishing the Reasons upon which I ground them; As also, make my Rules more compendious, and easier to be kept in their memories, I have in these following sheets made an Abstract of them, and have given the Reasons, why I order such and such a thing in such a Rule.

And although I cannot deny, but a judicious Artist may perhaps make use of some Rules of his own choise, or making, differing somewhat from mine, which may be very good, and have sometimes as good effect against the particular Play of the Person he is to engage against as mine could have; Yet I am confident they

hey can be no better than mine are, and that if he bſerved mine exactly againſt that ſame Perſon, he would find them to have the very ſame effects with his own, and to be againſt all humors whatſoever generally the more ſecure and certain of the two.

But albeit I confeſs there may be particular Rules invented for particular humors of Play, which may differ from mine, and yet prove very effectual againſt that particular humor for which they were deſigned; yet againſt one of another humor they will be altogether Ineffectual and prove ſtark nought, in which doth conſiſt their inſufficiency, whereas thoſe which I am to give you will not only prove as effectual againſt thoſe particular humors, as the particuar Rules deſigned for them, but will be ſufficient alſo againſt all humors whatſoever, ſo that there will be no need of particular Ones, mine ſupplying their place becauſe they are general, in which doth lye their Worth and Excellency.

For to diſcover to you the unſufficiency of particular Rules, conſider but what difference there is betwixt a Man's playing with a Perſon whoſe humor and method of playing he knoweth, and with one whom perhaps he never ſo much as ſaw before, certainly there muſt be Methods taken vaſtly diffierent to play Advantagiouſly againſt either of thoſe Perſons as a Man ſhall be engaged; for if he be Attaqued by a Perſon whoſe Play he knoweth, then knowing upon what Leſſons his humor runneth; I confeſs he may ſafely make uſe of particulat Contrarys, and Purſuits which

he

he knows will take effect upon his Adversary, (although undoubtedly to use generalls were a great dale more safe) but if he be Attaqued by one whom perhaps he never saw, or if he did, yet knoweth not upon what Lessons his humor runneth: I say in such a Case to make use of Particulars were but very bad Judgement.

As for Example, to make a Real and Home Pursuite with a single or double Feint, when no such pursuite will take effect upon that Person again whom he is playing, but what is accompanied with binding; or to take himself to any particular Parrade, when he is not certain what Lesson his Adversary is to play home upon him; this I say is but to play at Random, and wholly expose himself to Contretemps, by rendering his Art altogether Ineffectual.

† *And this bad Custom of using alwise Particulars, is certainly one of the main Reasons, why the* French *(who are generally of a Brisk and Hot Constitution) are for the most part when they Engage either both Killed, or at least severly wounded, because immediatly after presenting, they commonly Advance with the particular Pursuite of some single or double Feint, without ever offering to secure their Adversarie's Sword, and their Adversary upon the other Hand, not being accustomed to a general Parrade, and finding he is not certain what particular one he should make use of, endeavours to take time upon him, and so they are both wounded: This is the True* French *Play, whieh I confess hath a* Bonne grace *with it at Blunts,*

Blunts, and appears Brisk and Couragious at Sharps; but as to its ſecurity, I leave that to be judged of by any conſidering Perſon, whither Artiſt or other.

Therefore the only ſecure way is to make alwiſe uſe of Generalls againſt whatever Perſons you Play, whither Artiſts or not, until you have found out their Conſtitution and Humour, and what particular Leſſons you judge will take effect upon them, and if you think it fit and convenient then to try Particulars, you may, but I would not adviſe you to do it ſooner if you regard your own ſafety.

You may now perceive the great Advantage General Rules have of Particular ones, and it is the Abſtract of thoſe General Rules that are of ſuch admirable uſe, which I am to ſet down to you together with their Reaſons in the following ſheets, but that there may want nothing to make them compleat and eaſie to be retained; I have alſo for your greater eaſe and ſatisfaction, (at the end of my Rules and before I give my Reaſons) Epitomized this Abſtract, and brought it into ſo narrow a Compaſs, that a Man muſt have no memory at all, if he cannot ſo fix in his Fancy and Brain what I have there given him, as it ſhall not be in his power when he preſenteth either Fleuret or Sword to get himſelf ridd of it.

And it is upon that account I call it The SWORD-MAN's Vade Mecum, not that I would have alwiſe theſe Sheets carried about with him in his Pocket; (for that any Ignorant can do as well as he, and be ne're a whitt the wiſer of them)

but

but that the Epitome of my Rules which as I said is at the end of them, may be so engraven in his Memory, that when he is any wayes to Engage, he may through it practice all the rest which are as it were lively represented in that Mirror, which must be alwise carried about with him, and still represent those Objects (I mean Directions) upon which his Judgement must work.

Now, as my former Book of Fencing was designed for the use both of Artists and Ignorants, so this Abstract is only for Artists, there being only contained in it the very Marrow and Quintessence of Fencing, which without all debate is not only above the Practice of all, but capacity of most part of Ignorants until it be explained to them, and therefore they can have no pretence or claime of Right to it; but if such Persons will be so courious as to take a look of it, its like they may find some things (in my Observations especially) which may be a means to reclaime them, and make them sensible of their Ignorance and folly in contemning and neglecting an Art, by which a Man doth reap so many undenyable Advantages.

And if the reading of this do it not, I assure them I shall not put my self to to the trouble so much as to think of doing it any other way, having lost all hopes that any thing will succed if this once fail; for to deal Ingenously, I am resolved never to put Pen more to Paper upon this Subject, seing I think what I have said first and last upon it, not only abundantly sufficient to Instruct those, whose gentle Inclinations do dispose them

them to take delight in, and follow this Useful Art; but also to convince and perswade all who have the least Drop of generous Blood, of the worth and excellency of it.

But leaving such Persons to follow their foolish Inincliations, I do really acknowledge, that it is only to such generous Spirits as you are (to whom I have Addressed these following Sheets) that I so earnestly recomend the closs Practice and Observance of thir subsequent Rules, in the Rejecting or Approbation of which, I shall wholly submit my self to your Impartial Cencure; earnestly Intreating, that if there shall be found any thing in them Repugnant to the first Principles & true Fundamentals of Art, I may be acquainted with it, that so I may either Vindicate my self, or acknowledge my Fault and Error; in both which I shall most willingly endeavour to Satisfie all True Lovers of Art.

And I assure you, were it not that I am Ambitious, this Art (for which I have such an Estime my self, and of which I think I have given sufficient Testimonies) should be both improven and be hereafter had in more Repute amongst the generality of our Gentry then it hath been hitherto, I had never been either at the Trouble or Charges, to expose my self a second time to the Sensure of the Publick, by giving you this (I may call it my Master-piece upon this Subject) in Print.

I thought to have had the Approbation of most of the Masters prefixed to this Piece; but there being some

ſome things in my Obſervations (eſpecially anent the Abuſes committed in Fencing-Schools *to which I refer you) in which we differ, and which they would not go alongſt with, I have therefore only condeſcended to Print the Approbation of one who is of the ſame Opinion with my ſelf, which I hope will not be thought any Vanity in me, ſeing I am moſt ſenſible the Applauſe and Commendation he is pleaſed to beſtow upon me, is far above what I really deſerve.*

ADIEU.

A

LETTER OF APPROBATION,

BY

WILLIAM MACHRIE

FENCING-MASTER,

Judge and Arbitrator of all who make any publick Trial of Skill in the Noble Art of the SWORD, *within the Kindom of* SCOTLAND.

Right Honourable,

I Received your Papers, and have peruſed them ſo narrowly, that there is not one Paragraph or Line that has eſcaped my ſtricteſt Obſervation; wherein, I find nothing but

but Plain, Undenyable, and Inerrable Truths: And (without Complement) beyond any thing that ever I have Read on that Subject; all other Authors being ſo Abſtruſe and Intricate, that thoſe who have acquired a conſiderable knowledge of the Sword, cannot reach the underſtanding of their Writtings; ſo that in my Opinion, who ever may claime the Honour of being the firſt Author of the Noble Art of Defence, I am confident there is none who reads what you have Writ on that Subject; but will readily Eeſteem you one of the moſt conſiderable Advancers of it, that any Age or Country hath yet produced.

The Rules of Practice which you have ſo Clearly and Orderly ſet down in your *SCOTS Fencing Maſter*, ſhews you to be a great Maſter of the Art; and your reducing all theſe to ſo ſmall a number, together with the ſolid Reaſons and Demonſtrations you have given of them in your SWORD MAN'S *Vade mecum*, evidences you to be alſo in the Judgement of the Sword, a Maſter of all ARTISTS.

Certainly the Sword was never ſo much Addepted to the Pen before, as it is now by that late Piece of yours, wherein you have done this conſiderable Honour to the Art, that as formerly (for want of Reaſons and Demonſtrations of its Rules) it was ſcarce accounted an Art, and but a *Mechanical* one at beſt; Now its Fundamental Rules being digeſted into

good

good order, founded on firm Reasons, and fortified by solid Demonstrations, it may justly claim all the *priviledges*, that any of the *Liberal* or *Mathematical Arts* can pretend to.

Proceed then (Worthy Sir) in your Laudable Design of improving the Noble Art of the Sword, which me-thinks does only wait, and hope to receive 'its outmost Accomplishment, from the Pen & Hands of Sir WILLIAM HOPE. For your pains herein will Infallibly meet with the just Requitable of Praise, Honour and Esteem, from all true Lovers of Armes and Arts; together also with all Imaginable thanks, especially from *Sword men*; whom you cannot either Honour or Oblidge more, then by publishing that Piece; which merits more Applause and Commendation, then can ever be given it, by

RIGHT HONOURABLE,

Your Honours most Humble and Obedient Servant,

Aberdeen, *April*, 30. 1690.

William Machrie.

THE SWORD-MANS VADE MECUM,

OR,

A Preſervative againſt the Surprize, of a Sudden Attaque with Sharps, &c.

BEING to Direct my Diſcourſe to Perſons ſo knowing and Skilful as You are to whom I have Addreſſed theſe Sheets; I think I need but ſay little (by way of Introduction) in Commendation of this ART, either to Diſplay its Excellencies, or Recommend it to You; the very Tittle of my Dedication ſuppoſing you to need neither of theſe, to excite You to its Practice.

I ſhall therefore at preſent only ſay, that the Generous and Noble Art of Defence (paſſing by all its other Qualities) may in ſome Reſpect be compared to the moſt Excellent and moſt Sublime of all Sciencies, I mean that of *Divinitie*; For as Divinity doth teach us, *to defend our Souls from the cruel aſſaults and attempts of that old Serpent the Devil, the cunning and ſubtile allure-*

ments

ments of the World , and theſe pleaſant and ſhort but deſtroying luſts of the fleſh.

So doeth the *Art of Fencing* teach us to defend our Bodies, from the Aſſaults and Attaques of all Adverſaries, whether Artiſts or not, who in reſpect of the cruel deſigne they have againſt our Bodies, may in ſome ſenſe be accounted Devils, it alſo teacheth us not to be deceived by the fallacious Quirks and Tricks of Artiſts when we are engaged with them, which do repreſent the cunning and ſubtile Allurements of the World.

And laſtly, it furniſheth us with directions to defend our ſelves from the Thruſts and Wounds of our Adverſaries, which although they can be ſaid to be pleaſant to none but the Giver, yet are ſhort and deſtroying to the Receiver, ſhort and tranſitory, becauſe they are ſwift and given in the twinkling of an eye, or a moment; and deſtroying, becauſe they ſeldom faile to diſſipate and give a Paſſage to our Vital Spirits; by which we are ſent a packing to our long Home: And therefore they may be juſtly compared (becauſe of their danger and ſhort continuance) to the pleaſures of the World; and the Compariſon cometh yet nearer, *In ſo far as they reach not only the Body, but oftimes alſo endanger the Soul.*

Seing then there is ſuch an Annallogie betwixt this Humane Art and that Divine Science

nce, what kind of Perſons muſt thoſe be who indervallow it?---But when I reflect a little, find it no great ſurprizal that *Fencing* ſhould neet with ſo many Oppoſers and Contemners when even Divinity yea GOD Himſelf (to peak with Reverence) is by ſome treated *En Ridicule*, and I am apt to believe that the liſpiſing and contempt of both, (although here be no equality in the Compariſon) may low from the ſame Original and Source.

For as it is impoſſible for any Man who conſiders the *Fabrick* of the whole, nay; but the malleſt and moſt inconſiderable part of the Univerſe, to doubt of a firſt or ſupreme Beeing, until from the conſciouſneſs of his Sins & Provocations, it become his Intereſt there ſhould be none; ſo is it Impoſſible for any Man who reflects upon, and conſiders the excellencies of *Fencing*, to doubt or queſtion the uſefulneſs of it; until from a ſence of his own Ignorance, and of the Advantadges he knows Artiſts will have over him; it doth become his Intereſt, that there ſhould be no ſuch thing as Art, or at leaſt that what is called Art ſhould be of no uſe: And this is certainly one of the chief Reaſons, why the Art of the Sword is ſo much undervalued, by thoſe who underſtand it not.

But that I may the better repreſent ſuch Perſons to you: conſider in what a Pitiful

ful and Deplorable condition they are; when (after having received a challenge, or being obliged to Fight in Rancounter) they seriously reflect upon the Art, and Androitness of their Antagonists, and their own *Maladroitness*, & *Ignorance*, by which they are rendred incapable of either knowing what way to begin their Pursuite, or defend themselves; certainly their thoughts at that time must either abaite and cool their Courage, or make them altogether desperate.

And indeed, to see the most part of them when they are engaged for their Lives, one would judge them to be by their Pursuits, rather out of their Witts, and Madd-men, then Sober and Rational Persons; and they are necessitate to force themselves unto that Furie and Passion, that so their frowardness may somewhat supply their Ignorance; for if they declined to Fight, it would loss them their Reputation and Honour; Therefore to save that they must Fight, and in Fighting it is odds but they loss their Life, which to preserve they use all the most unseemly and desperate Actions in the World; all which will not do against compleat Artists such as you are.

And if it be asked why Ignorants (for I expect they will not take it ill I give them this Disignation, seing it is not done out of any Contempt to their Persons, or reflection upon their

eir Judgements which may be very deserv-
g in other things, but meerly because it is
e custom amongst *Swordmen*, to let all who
nderstand not the Art of the Sword go un-
er that Name) are generally more Subject
Passion and Forewardness in their Pursute
an *Artists*.

It is Answered, That in some Extremes
ere is a Coincidence, and that *Art* and *Igno-*
nce may sometimes act alike, as in the in-
ance of *Fear* and *Courage*, for as Desperation
hich is the heigth of Fear, doth many times
eing sharpned by Necessity) excite Courage,
d beget Hope; so Temerity which is the
ight of Courage, doth often (from expe-
ence of Danger) breed Caution, which is a
ecret Fear;

Now to make the application, *Ignorance*
om a sense it hath of the Hazard and Dan-
er it may receive from Art, begets Fear or
despair, and being sharpned up by this Des-
air which is as it were a leaven to make it
rment, it is forced and hoaved up (although
ntrary to its Nature) to Courage and Fore-
wardness which I may properly enough call,
Temeritatis vel Ignorantiæ audacia, and which
hould be never esteemed nor made use of, ex-
pt in a great Extreme or Necessity, because
hath its arise from *Ignorance*, which is the
ound and cause of its being so frequently put

in practice by those who have little or no Art and this I take to be the Reason of *Ignorants* having generally so hot and violent a Pursute

So by this you may perceive how *Ignorance* may prompt a Man to be Forward and Ventorious as well as Art: now as *Ignorance* (which *Diametrically* opposite to Art, and which should in reason produce nothing but Fear and Concern) doth excite Courage, so doth Art, which in reason should be *Prolifick* of nothing but Courage and *Heroick* Actions, breed sometimes Caution, which may be very well called a discreet and reasonable Fear, or rather *Peritiæ & experientiæ Cautela*, and which is only esteemed and put in practice by Judicious and Understanding *Artists*, because it proceeds from the experience which Art giveth them of the danger they would run in making a violent and inconsiderate Pursute, which is not carried on with Judgement, and performed by *Art*; and this is the Reason why *Artists* are generally not so *foreward* and *irregular* in their Pursutes as *Ignorants*, but more *cautious* and *slow*, and consequently more *certain* and *safe*.

Is it not therefore (from what I have been saying) far more commendable, to be *dexterous* and *regular* in our *Offensive* and *Defensive motions*, then *irregular*, and as it were out of all

Hope

Hope, and in Depair, that if we overcome, we may be ſaid to have done it by *Art* and *Judgement*, and not at *randome*, and by *chance*, more beſeeming an *irrational* than a *rational* Creature.

If it be, what *Art* can teach us better, than this of *Fencing?* I confeſs I need not recommend it to you, whoſe Inclinations have already led you that way, but perhaps it may not prove an unſeaſonable Advice to others who may peruſe this & the foregoing Dedication.

I ſhall therefore ſay no more in Commendation of this Noble and *Gentlemany* Art, but ſhall before I proceed, ſhew you the Method I intend to follow in Communicating and Diſcovering the Reaſons upon which it is grounded, and the Source from whence all its Worth and Security doth flow; and for the more regular Procedure ſhall *firſt* give you the ſingle Rules, one after another, which you are alwayes to have in your Memory; Then *ſecondly* each particular Rule by it ſelf, with the Reaſons ſubjoyned to it upon which it is grounded; And *thirdly*, ſome Remarkes and Obſervations, all which will be both Uſeful, and if I miſtake it not, pleaſant to the Reader.

Firſt, The RULES.

BEfore I begin, I ſhall give you a *Fundamental*, which in reſpect of its Excellency, and

Universality, I may call the *Golden Number*, or *Rule of Three*, both because it is always to be taken alongst with you, and to be made a part, (and that none of the least) of each Particular Rule I am to give you, and also because it consists of Three important Terms or Words, which are.

Calmness, -- Vigour, -- and Judgement

Now these three Words in general, being the only Foundation upon which all True *Fencing* is built, and each Word in particular being as it were a Column, or Pillar by which my Rules are to be supported, (for without them all would be but Uncertain and False) I shall begin my First Rule, which as well as all the rest, is to be supported by those three infallible, and never to be too exactly copied Pillars of the composite Order, because each of them in some measure partake of the Beauty and Excellency of the other two, and to that end Earnestly and Seriously intreats and desires: That.

RULE I.

Whatever you do, let it always (if possible) be done Calmely, and without Passion, and Precipitation, but still with all Vigour, *and Briskness imaginable your* Judgement *not failing to Direct, Order, and Govern you as to both.*

RULE

RULE *II.*

With Calmneſs, Vigour, *and* Judgement, *put your ſelf into as Cloſs, Thinn, and Convenient a Guard, as the Agility of your Body will permit, your Heels being ſtill kept as near other as poſſible.*

RULE *III.*

With Calmneſs, Vigour, *and* Judgement, *make uſe (for your Defence) of the moſt Excellent, and not to be parrallelled* Contre-caveating *Parrade, and that generally upon the outſide of your Sword, your left hand alwayes aſiſting you if any wayes doubtful of the Parrade; and that you may with the more certainty defend your ſelf, look alwayes to your Adverſary's Sword-Hand.*

RULE *IIII.*

With Calmneſs, Vigour, *and* Judgement, *endeavour to Offend your Adverſary, by binding or ſecuring his Sword, and that for the moſt part alſo upon the outſide, giving in a ſingle plain Thruſt upon the back of it, or if you pleaſe make a Feint upon the back of your Binding, your left Hand making alwayes a kind of Parrade, at the giving in of every Thruſt, the better to ſave you from a* Contre-temps; *and by no means reſt upon your Thruſt, but inſtantly after the performing of it, whether you hitt or not, recover to your Defenſive Poſture again: This is the true Play for a Mans Life: but if you be ſo far Maſter of your*

Adversary, and so merciful to him that you design not his Life, but only to disable him: Then.

RULE *V.*

With Calmness, Vigour, *and* Judgement, *Thrust at his Sword-hand, Wrest, or Arm, or at his neareſt advanced Thigh, the wounding any of which once, or twice, will ſeldome fail to diſable him.*

RULE *VI.*

If your Adverſary be Haſty, Paſſionate, and purſue Furiouſly, and Irregulary, then with Calmneſs, Vigour, *and* Judgement, *Croſs, Stop, and Oppoſe his Fury: but upon the contrary if Careleſs, Laſh, Slow, or perhaps Timerous, then alſo* Calmly, Vigorouſly, *and with* Judgement *purſue him.*

RULE *VII.*

With Calmneſs, Vigour, *and* Judgement, *prevent your Receiving one Thruſt for the giving another, called (after that dangerous Word, and* Artiſts Bug bear) *a* Contre-temps, *and for that end the uſing your left Hand for a* Defence *upon your Purſute, as I have before told you, will not be found amiſs.*

RULE *VIII.*

Now to put a Cloſe to my Rules, *let them all be done within diſtance as much as poſſible, and with little or no* Elonge, *or ſtretch of any part of the Body, ſave only that of the Wreſt & Arm (called a* Spring) *and as I deſired you to begin, ſo I expect you will continue*

tinue and end all your Actions, with that most Excellent Fundamental, and Golden Rule of Three, *to wit.*

Calmneſs,---- Vigour,--- and Judgement.

And then no doubt, you will procure by the foregoing Rules, *advantage proportionable to the Art you have acquired to put them in practice.*

But that my Reduction may yet better anſwer my Deſign, (which was to be ſhort and compendious) and be more eaſily kept in your Memory, I have brought it into a narrower Compaſs, by, as it were Epitomizing it as followeth.

A Man muſt be certainly void both of Art and Memory, if upon all neceſſary Occaſions he cannot furniſh himſelf, with ſuch an Excellent Preſervative as this; but ſeing the very doubting of it, would be ſo abſurd, and diſcover ſo much a Mans *Ignorance* and weakneſs, I ſhall ſay no more, but (deſiring to leave it as

it were Ingraven in your Memory) proceed to the second thing I propoſed, which was.

Secondly.

Each particular Rule, with the Reaſon ſubjoined to it, upon which it is Grounded.

RULE I.

Whatever you do, let it alwayes (if poſſible,) be done Calmely, *and without Paſſion, and Precipitation*: &c.

The Reaſons upon which this Rule is grounded, are.

Becauſe I find by Experience that Paſſion expoſeth a Man, and incapacitates him, from making uſe of his Art with that Diſcretion which is required of him, to procure the undenyable Advantage he hath by it.

But that he may not by being adviſed to Play *Calmly*, fall into the other Extreme of Playing too Careleſly, Laſhly, and perhaps Timerouſly, (it being difficult to determine which of theſe two Extremes, do moſt Eclipſe a Mans Art, and conſequently moſt expoſe him to his Adverſaries mercy) he is adviſed to counterfeit a kind of Paſſion, by playing Briskly, and Vigourouſly, it being as it were a *Medium*, or if I may ſo call it a *Ballance* or *Counterpoiſe*, which upon the one Hand prevents his ſinking in the Gulf of Unreaſonable, and Un-

Unmanly Fear, which would loſs him his Reputation, and Honour, dearer to a Man than his very Life, and upon the other his aſcending the Ragged, Unequal, and Diſperate Rock of inconſiderate Paſſion and Forwardneſs, for which there is oftentimes hardly any Retreat, or Deſcent, but by the Life of a Mans Adverſary, if no his own with it, both which ſhould be preſerved as much as poſſible, in reſpect, not only of the great ſin it is againſt *God Almighty* (which to all *Chriſtians* ſhould be a ſufficient Reaſon) but alſo in reſpect of the ſevere puniſhments the Laws both of *God* & Man, ordain to be inflicted upon ſuch as are guilty of either: And for effectuating of which, if I be not deceived this firſt Rule will not a little contribute, if it be practiſed cautiouſly & as I have ordered in the end of it, with *Judgement*, without which the beſt Rule I can give or invent to you, will not ſignifie a ſtraw, it being ſuch a chief Ingredient, that without it all the Compoſitions both for *Defence* and *Offence*, in our *Fencing Pharmacopie* would ſignifie but little or nothing, as I ſhall more fully hereafter declare, when I ſpeak to the Eight Rule.

RULE II.

With Calmneſs, Vigour, *and* Judgement, *put your ſelf into as Cloſs, Thinn, and convenient a Guard*, &c.

The

The Reaſons upon which this Rule is Grounded, are.

Becauſe it is moſt certain, that the cloſer a Man ſink to the Ground, the more ſecure he is from all the Thruſts which may be given in beneath his Sword at the lower parts of his Body, which without all manner of doubt are both very dangerous, and moſt difficult to Defend, becauſe the *Parrades* of them lie not ſo Naturally to a Man's Hand (ſuppoſing him to ſtand to a *High Guard*) as the *Parrades* of the Thruſts given in above, and that either without the Sword or within it.

And the Reaſon is, becauſe in the *Defenſive* part of the ſmal Sword, all the *Parrades* that are made beneath the Hand are a great deal ſtronger and firmer, becauſe they are, and ought to be done with a *Jerk* or *Spring*, whereas all the *Parrades* of the Thruſts below the Sword, ſuch as that of *Feint a la teſte*, *Volt coupee*, *Flancanade*, *Under counter*, &c. muſt be all (ſuppoſing him to ſtand to a *High Guard*) parried Slopwayes, & your Adverſaries Sword born off, and a little up, as it were, by yours, which both hindereth the *Spring* and weakeneth the *Parrade*, by reaſon of the compelled Poſture and Diſpoſition of your Hand, both which Inconveniences are abſolutely Guarded againſt and ſhunned, by ſinking cloſs to the Ground

round, and keeping the Hilt of your Sword little higher than your Knee, and the point little higher than your Hilt, becauſe this poſture prevents the playing of any of the above mentioned low Thruſts upon you.

In the ſecond place, I order a thinn Guard, becauſe it would be to no purpoſe to ſink cloſs, and endeavour by it to cover one part of your body, to wit that beneath your Sword, when the ſame time you diſcover your left Side, a part of your Body, which as much if not more deſerves to be ſecured, becauſe in it is contain-, one of the moſt Noble, and (if wounded) moſt Mortal parts of a Man's Body, I mean e Heart.

Beſides reaſon will teach a Man, that he ould make himſelf as little a mark for his dverſary to thruſt at as poſſible, and I know better Method to do that, than by ſinking oſs to the Ground, and keeping back your eft ſhoulder or ſide, the one which is ſinking, aking your Body ſhorter, and the other, hich is keeping back your Left Side, mak- g your Body thinner, which two anſwer the o things required by common and Natu- ll Reaſon, *viz. The making a Mans Body as ſhort d narrow a Mark for his Adverſary to Thruſt at, as ſſible.* I confeſs this Poſture of ſinking ſo cloſs the Ground, is a little Uneaſie at firſt to be acqui-

acquired by those who have not been accu
stomed to it, but a little Practice in this, as i
all other things, will make it become in a sho
time as Familiar and Easie, as any other P
sture; therefore let not its Uneasiness at fir
discourage any person from atempting to lear
it, for the advantage he will reap by it after
wards, will sufficiently Recompence the Pai
and Trouble he was at to make himself Ma
ster of it.

In the third Place, I order a convenien
Guard, such as the Agility of your Body wi
permit, and by that I mean, that although
have ordered sinking to the Ground, and
Thinn Body; yet rather than that a Ma
should (by not having that Agility of the Bod
and Practice requisite to perform that Posture
force and constrain himself into a Guar
which would be uneasie to him, by reason o
his endeavouring to obey exactly my Rule,
am rather satisfied that he sink but so much
and keep so thinn a Body as he findeth himse
most firm in, and from which he is most abl
to defend himself, and Pursue his Adversary
although it be not exactly according to th
first Directions I gave him.

And the Reason for which I allow him thi
Latitude, is because I find all constrained Po
stures, weaken both a Man's Defence and Pur
suite,

ute, and I had rather have a Man Play from a Poſture wherein he can uſe his *Vigour*, although it be not altogether ſo ſecure and cloſs as I could wiſh it, than ſee him play Feeblely and Feintly from a Poſture, for which he hath not had Practice enough to make it Familiar and Eaſie, even although that Poſture) in reſpect of another Perſons Agility, may be found to be the more ſafe, and ſecure Poſture of the two, becauſe of its cloſneſs, but which cannot be ſo to him, by reaſon of the Conſtraint it putteth upon him.

But I give not this Allowance to make a Man negligent in acuſtoming himſelf to a cloſs and thinn Guard, not at all, it is only granted to him upon Neceſſity and for a time, until he hath had ſo much Practice as to make it Familiar, and Eaſie to his Body, which the ſooner it be, ſo much the better, therefore by no means ſpare either Pains or Labour to acquire it.

The Fourth thing I order is, That your Heels be ſtill as near other as poſſible, but ſeing the Reaſon I have for this will come more properly in, when I ſpeak to the Eight Rule, I ſhall forbear the ſetting it down till then, and at preſent proceed to my Third Rule which is.

RULE

RULE *III.*

With Calmneſs, Vigour, *and* Judgement *make uſe (for your Defence) of the moſt Excellent and not to be parallelled* Contre-caveating Parrade: *&c.*

The Reaſons upon which this Rule is Grounded, are.

Becauſe I find the *Contre-caveating* Parrade to be ſo ſafe and general a *Parrade*, that a Man who can rightly make uſe of it, needeth almoſt no other, for whereas to ſeveral of the *Leſſons* you muſt uſe proper and particular *Parrades*, ſuch as are the *Parrades* which are in a manner Peculiar to *Feint a la Teſt*, *Volt-coupee*, *Flanconade: Undercounter*, &c: If you make uſe of the *Contre caveating* Parrade, you ſave the Trouble of chooſing a particular *Parrade*, and alſo, the running the hazard of being ſurpriſed by a Quick-handed Adverſary, (who before you can well think upon what *Parrade* is moſt proper to Defend the *Leſſon* you imagine he is going to Play, would have the Thruſt home at you) but making uſe of this *Parrade* exactly, you will certainly have your deſign of Defending your ſelf.

Beſides in making uſe of other *Parrades* a *man* may be deceived, by reaſon of his judging that the thruſt will be given within the Sword

when it is really designed to be given without, or without the *Sword* when it is really to be given within, so that although a Man have a quick enough *Parrade*, and a good Eye; yet you see he may be deceived with other *Parrades* because of his wrong judging of the coming in of the Thrust, but making use of this *Parrade* as he should, he will never be deceived, for this *Parrade* Crosseth and Confoundeth the whole Art of the *Sword*, as *Binding*, *Slipping*, *Plain thrusts*, *single and double Feints of all kinds*, *Quarting*, *Volting*, &c. which cannot be said of any other particular *Parrade* of the *Sword*, but of this most Excellent *Contre caveating Parrade*.

And the Reason is, because it is a Circular *Parrade* including a whole Circle, whereas the other *Parrades* make but a Part of a Circle, and in so much as they come short of the whole Circle, in so far are they Defective and Uncertain, because the Thrust may come in at that part of the Circle, which the Parrade (whatever one it be) left Uncloſed or Unfinished, and therefore the second *Parrades* in *Quart* and *Terce* with a Slooping Point, are more secure and certain, although not so quick and firm, as the first *Parrades* in *Quart* and *Terce* with the Point a little higher than the *Hilt*, & that because these make more of a Circle than thir do, but this *Contre-caveating Parrade* is

is a great deal more Secure then either of them for it maketh not only one whole Circle, but sometimes two or three, which is the reason of its so infallibly feeling and Engaging the Adversaries Sword, and consequently of its being so Infallible a *Parrade*.

In the Second place, I order it to be used generaly upon the outside, and my Reason for that is, because first it disordereth a Mans Adversaries *Sword-hand* much more to *Parrie*, *Bind* or *Secure* him upon the Outside of his Sword, all which this *Parrade* doth, then to *Parrie*, *Bind* or *Secure*, him upon the inside, and that because when you *Parrie* or *Bind* within the Natural Posture of his hand Facilitats both his redoubling of a thrust upon you, if he design it, and his slipping you when you are going to *Bind* him, which is just contrary when you Offer to *Parrie* or *Bind* him without, for then the disposition of his hand is so forced out of the easie, and natural Situation of it, that it renders him, if not uncapable, yet at least a great deal slower both in his redoubling, & slipping. And this is the Advantage you will reap by *Parrieing* with the *Contre caveating Parrade* upon the out Side of your Adversaries Sword.

There is yet another considerable Advantage which a Man may have by using this *Parrade* and it is this, if it should be a Mans fortune to be Engaged in the dark, all the *Parrades* in the

Worl

World will never ſo find out, Engage, and Secure his Adverſary's ſword as this will, for if a Mans Sword came in the Dark, but within the Reach of yours, it will be impoſſible for you but you muſt feel it, becauſe of the Reaſons above mentioned, which will be a means to Secure you from the uncertain *Attaeque* of your Adverſary, and alſo make you more certain of what you are to do your Self, even although it be in the Dark, which is an Advantage that no other *Parrade* will yeild you but it, and therefore in my humble opinion not to be neglected or undervalued.

The Third thing that I ordered, was that your left hand ſhould alwayes aſſiſt you, if you were any wayes doubtfull of the *Parrade*, and indeed this is ſo neceſſary a thing, eſpecialy in the *Offenſive* part, that what I intend moſtly to ſay of it, I ſhall refer to my diſcourſe upon the next *Rule*, (being on *Offenſive* one) and at preſent ſhall only ſay, when the *Contre caveating Parrade* requireth the uſe of the left Hand to ſupply its wants, with what Confidence can the other *Parrades* claim the Name they have, ſeing they are ſo deficient (in reſpect of it) to give a Man that Satisfaction and Security, which but juſtly he ſhould expect, for the Labour and Pains he hath been at, to Underſtand, Learn, and put them in Practice.

But not to be tedious the laſt thing *I* order-ed was, that to Defend your ſelf with the more certainty, you ſhould look always to your Adverſaries Sword-hand, and the Reaſon of this is, becauſe if you ſhould endeavour to draw any obſervation from his eyes, he may deceive you by looking in your Face, when he intends to thruſt at your Belly, or looking at your Belly when he intends to thruſt you in the Face, or if it ſhould ſo fall out that your Adverſary Squint, it is in that caſe impoſſible for you by looking to ſuch a Perſons Eyes, to Conjecture where, and at what Part of your Body, he intends to thruſt.

Neither will a Man though his Adverſary have a ſtraight look perceive it well, or be altogether certain upon what part of his Body the thruſt is comming in, by even looking to the *S*words blade, firſt by Reaſon of its clearneſs which in a manner dazelleth a Mans Eyes with the motion it maketh; Secondly by Reaſon of the ſwiftneſs of its motion, which is a great deal ſwifter then that of his hand, for his hand being the *Center*, and the *Swords point* the *circumference*, and the *Sword* as it were a Line *Drawn* from that *Circumference* to the hand or *center*, to which it is in a manner fixed, it will by a *Mathematicall demonſtration* follow, that all the Parts of the *Sword* from the Hand to the Point mak

make proportionably a *Swifter motion* then the Hand doth, as they are diſtant from it, and do *nearer approach* to the Point or *Circumference*: A *true Simile* of which is a *Wheel*, the *Neave* or *Center* of which Repreſenteth the *Hand*, the *Spoaks* the *Sword*, and the *Rimm*, or *outmoſt Circumference* the *Swords* Point; Now ſet the *Wheel* in Motion by turning it about, and you ſhall perceive pretty diſtinctly the *Spoaks* in their Motion at the *Center* as they are turning, but you ſhall not at all perceive them in their Motion at the *Rimm* or *outmoſt Circumference*, by reaſon of the *Swiftneſs* of their Motion; it is juſt ſo with the Motion of a *Sword* at the *Hilt* and *Point*.

So that, to look to the middle of a *Swords Blade*, or within a Foot of its *Hilt*, is not ſo certain as to look to its *Hilt*, becauſe the Motion of the *Sword*, at that Foots diſtance from the *Hilt*, or at the middle of it, is a great deal quicker, than the Motion at the *Hilt*, which as it was ſaid before, is as it were the *Center*, and therefore the ſloweſt Mover, and conſequently the ſafeſt to look to; but to look to the *Swords* Point, which is the *outmoſt Circumference*, is yet worſt of all, for it being double the Diſtance from the *Center*, or *Hilt*, that the middle of the *Sword* is, and every part of the *Sword* moving in proportion Swiftlier, as they

are farther distant from the *Center*, it will by Demonstration follow, that the Motion of the *Sword* at the Point, exceeds the Motion of it at the *Middle*, as much as the Motion at the *Middle*, exceeds the Motion at the *Center* or *Hilt*.

Therefore, to look to the *Point*, or *Circumference* of the *Sword*, that so a Man may be certain of its Motion, is Ridiculous, and Uncertain, by reason of its being the *Swiftest Mover*; and to look to the *Middle* part of the *Sword*, although I confess it to be more certain than to look to the *Point*, yet it is also not at all to be Trusted to, by reason that its Motion is too quick, but to look (according to my Direction) to the *Sword-hand*, or *Center*, is a thing most certain, and only to be Trusted to, (and that because of its slow Motion) for the better perceiving the Motion of the *Sword*, and finding out where a Man intends to Thrust, as I think I have fully Demonstrate, and without the Observation of which, a Man can never with Confidence, and Assurance say, that he either is, or can be, Master of the *Parrade*.

RULE *IV.*

With Calmness, Vigour, *and* Judgement, *endeavour to Offend your Adversary*, *by* Binding *or* Securing *his* Sword, *and that for the most part*, &c.

The

The Reaſons upon which this Rule is Grounded, are.

Becauſe it is found that *Binding*, or *Securing* ones Adverſaries *Sword*, before a Man offer to give home any Thruſt, (his left Hand making alwayes a kind of *Parrade* at the giving in of every Thruſt) is the only Safe and Secure Play, with either *Blunts* or *Sharpes*; to ſecure a Man from *Contre-temps*, and Thruſts from the *Reſpoſts*, which I ſhall endeavour to prove.

Suppoſe you intend but to Play a plain Thruſt upon your Adverſary, then unleſs you firſt Secure his *Sword*, by beating it out of the way, you muſt certainly Thruſt ſtraight home, without ſo much as regarding his *Swords* being juſt oppoſite to, and preſented againſt you, and in that Caſe, what ſhould hinder him to Thruſt juſt as you are Thruſting, and to *Contre-temps* with you?

You will perhaps ſay, your Thruſting cloſs by the Feeble of his *Sword*, will bear off his Thruſt, or the *quarting* of your Head and Shoulders well will ſave it; but do not deceive your ſelf with this fancie; for in the firſt place I can aſſure you, that although when you play upon a Maſters Breaſt, he may ſuffer you to Thruſt alwayes cloſs to his *Sword*, yet in Practice it will not be in your power once in ſix Thruſts, to have the opportunity of thruſt-

ing cloſs to your Adverſaries *Sword*, and ſo that will not hold. But ſecondly, ſuppoſe you ſhould Thruſt cloſs to your Adverſaries *Sword*, and *quart* your Head and Shoulders well, what doeth hinder your Adverſary, to ſink the *Point* of his *Sword*, as you are Thruſting, and wound you at the ſame time in the Belly? for it is certain your *Sword* cannot defend two parts at once, and if you *quart* your Head and Shoulders well, and Thruſt cloſs to your Adverſaries *Sword* above, then you are diſcovered below, which giveth him the Occaſion, and Opportunity, if he can take it, to *Contre-temps* you, ſo this is as Uncertain and Unſecure as the other, and thus in moſt part of the other *Leſſons*, as well as in a plain Thruſt, doth a Man expoſe himſelf.

I can only except *Flancanade* and *Batterie*, but yet they are not ſo ſecure as *Binding*; for *Binding* putteth your Adverſaries *Sword* quite out of the way, ſo that if you do it Strongly and Neatly, you may have your Thruſt home, and your Body in its *Defenſive* poſture again, before his *Sword* come into the ſtraight Line betwixt your Body and his, or be in ſuch a Diſpoſition as he can wound you with it, but no other *Leſſon* doth this ſo well as *Binding*, and therefore none of them is ſo Good or Safe.

Its true the moſt part of the other *Leſſons* do by

by Cunning and Subtility, as it were Inſenſibly *Cheat* and *Dukoy* your Adverſaries *Sword* out of the ſtraight Line, as all kind of *Feints*, *&c.* And indeed I muſt confeſs he betrayes his *Ignorance* but too much, who ſuffers himſelf to be ſo *Duckoyed* and *Cheated*, both out of his Art, and I may ſay ſometimes his Life, with ſuch kind of Tricks; but *Binding* doth with ſo much *Vigour* and *Firmneſs* beat your Adverſaries *Sword*, and force it out of the way, that unleſs he be a great *Artiſt*, it is impoſſible for him to Reſiſt, or Oppoſe it: and therefore it is the only ſecure play to be made uſe of for a Man's Life, and the only means to ſecure a Man, as ſaid is.

Firſt, from a *Contre-temps*, becauſe of his Adverſaries *Sword* being forced out of the way by it, which incapacitates him to Thruſt, until a Man hath given his thruſt, and recovered himſelf to his *Defenſive Poſture* again; but to make ſure Work, and to prevent more certainly a *Contre-temps*, eſpecially if your Adverſary ſhould be a good *Sword-man*, you ſee I order your left Hand to make a kind of *Parrade* or *Defence*, at the giving in of every Thruſt, ſo that if this be done Neatly, and with Diſcretion, you are a great deal more ſecure from a *Contre-temps*, than if you did omit it; And indeed I know no other way a Man can be certain of his Defence but this, and what I ſaid in my

Reaſons to the preceeding Rule of the *Contre-caveating Parrade*, I may ſay here of *Binding*, that if it ſtand in need of the uſe of the left Hand, to ſecure it from a *Contre-temps*, what Security can a Man expect, from playing any of the other *Leſſons*.

But this *Binding* with the uſe of the left Hand, doth not only ſave you as I ſaid from *Contre-temps*; But ſecondly, preſerves you alſo from thruſts from the *Reſpoſt*, & to make it with the uſe of the left Hand joyned to it, yet more effectual againſt *Contre temps*, and Thruſts from the *Reſpoſt*; I have joyned a great and conſiderable helper to it, by adviſing you not to reſt at all upon your Thruſt, but to recover your Body inſtantly to your *Defenſive Poſture*, after the giving in of every Thruſt, although your Thruſts ſhould not be deſigned home, but even half Thruſt; the cuſtom of reſting upon ones Thruſt is ſo Dangerous, and hath ſuch bad Conſequences, that I am perſwaded, he can never be a good *Sword man*, nor play ſecurely who is guilty of it, which I think is a ſufficient enough Reaſon, to make any Man of Judgement guard againſt it.

Now thir three, *viz. Binding*, *The Uſe of the left Hand*, and *the quick recovering of the Body after every Thruſt*, are ſo Linked together, that they may become a certain Defence againſt *Contre-temps*, and Thruſts from the *Reſpoſt*, that any

one

one of them without the other two, would not infallibly prove effectual, but the three being wrought and joyned together, do make so strong a *Barricade*, and such a secure and infallible Defence, that no *Contre-temps* in the World, nor any Thrusts from the *Respotts*, can make a breach upon it, or render it Ineffectual.

And to make this the more clear, consider that although by *Binding* you may force your Adversaries *Sword* out of the way; yet if he be an *Artist*, and have a quick Hand, he may before your Thrust be home, bring his *Sword* into the right Line again, and give you a Thrust as soon almost as you can give yours, although you was the first Mover: now the only way to prevent this, is to strengthen this defence of *Binding*, & making it more secure by joyning the second thing ordered to it, which was the help of the left Hand, notwithstanding of which your Defence is yet uncertain, & imperfect, for although by using your left Hand, you may turn off the Thrust he was giving home at you, yet if you rest upon your thrust, he may alter and change the giving in of his thrust, and so cheat and deceive your left hand. Therefore to let your defence have all the certainty imaginable you must yet farther strengthen it, and make it as it were impregnable, by joyning to the use of the left Hand, a quick Recovery of the Body, which Three

make

make the Defence upon your Purſute mo
Certain and Infallible, if the Fault be not you
own, or that you have not acquired *Art* e
nough to put them exactly in Practice.

And as for my Advice to *Bind* generally u
pon the outſide of the *Sword*, what I ſaid i
my Reaſons to the preceeding Rule, concern
ing the making uſe of the *Contre-caveating Pa
rade* generally upon the Outſide, may be al
ſo ſaid here of *Binding* generally upon the Out
ſide, and therefore I refer you to what I ſai
there, not doubting but that I have fully
convinced you, that (according to my Rule
there is no True and Secure Play with *Sharp*
and for a Mans Life, but by *Binding*, or *Leſſon*
proceeding from it, the uſe of the left Hand
and a quick Recovery of the Body, perfecting
with the *Binding* your Defence upon all your
Purſutes: But if you deſign not your Adver-
ſaries Life, but only to diſable him, Then.

RULE *V.*

With Calmneſs, Vigour, *and* Judgement,
Thruſt at his Sword-hand, Wreſt, *or* Arm, *o
at his neareſt advanced* Thigh, *&c.*

*The Reaſons upon which this Rule is
Grounded, are.*

Becauſe I find the more home a Man play-
eth his Thruſts, the more he expoſeth himſelf

and

and is lyable to Thrusts from the *Respost*, and albeit a Man in playing for Life and Death, is necessitat sometimes to play home part of his Thrusts fully to the Body; yet when he doth not design the Life of his Adversary, there is not that necessity for giving them so fully home, and so he needeth not so expose himself.

Now if he intends not to expose himself, and yet designs to disable his Adversary, What better Method can there be, then for him to Thrust at those parts of his Adversaries Body which lie neareſt to him, and which he can reach without almost any kind of Hazard, or stretch of his Body, such as are the *Arm*, *Wrest*, *Sword-hand*, and *Thighs*, and which if hit, do as soon disable a Man, as any wounded Member of the Body, by reason of the many Veins, *Arteries*, *Muscles*, *Sinews*, which are contained in them.

This is also an excellent Rule to be observed by Little, and Short Men, against those who are Tall and Vigorous, and whose great Design is alwayes to *Contre-temps*, when a Man playeth fully home any Thrust to their Body, by reason of the Advantage they have of their long Reach or *Elonge*. It is also excellent to play much from the *Respost* upon such kind of Persons; But I think I need say no more for

prov-

proving of this, the Rule it ſelf being ſo clear that it needeth no Commentary.

RULE *VI.*

If your Adverſary be Haſty, Paſſionate, and Purſue Furiouſly, and Irregularly, then with Calmneſs, Vigour, *and* Judgement, *&c.*

The Reaſons upon which this Rule is Grounded, are.

Becauſe it is found by Experience, that nothing encourages a Man more (who is of a Foreward Humour) to continue his violent Purſute, than the yeilding altogether to him, and not offering any wayes to reſiſt him; ſo that by Croſſing, Stopping, and Oppoſing his Fury, I mean that a Man ſhould alwayes ſo ſoon as ever he hath preſented his *Sword*, counterfeit a Real, or make a true half Purſute, which are alone, and which half Purſute will be found extremely neceſſary in putting a ſtop to the Violence, and Fury of his Adverſary.

For if you obſerve it, you will find for the moſt part, that all Foreward Humors if given Liberty to, do Extravague extremely. and become moſt Inſolent, Impertinent, and Unſupportable, but if they be in the leaſt checked, it ſtopeth their Carrier, and maketh them truely diſcover their Natural Conſtitution, which

which is just upon the other Extreme of suffering all Reproaches, and being Hectored and Baffled at all Hands.

But as in most part of things there is some Exceptions, so is there in this also, because there may be some Men of a great deal of Natural Courage, who being sensible of their own *weakness* and *ignorance* in the *Art of the Sword*, do find it absolutely necessary (when it is their misfortune to be engaged) to supply that want by brisking it out, and confounding their Adversary if possible by their forwardness, although he be a very good *Swordman*, (but if he be such, neither their Briskness nor Forwardness will do the business;) and as I said, their Natural Force and Courage, furnish them wherewithall to push it to the very outmost, but there are few People of this stamp to be found, and where an Artist meets with one of those, he will meet with twenty who are such as I before described.

But engage with whom you please, either with *Ignorants* of the *first* and *second constitution* and *humour*, or with *Artists* of either, a constant and vigorous *half pursute*, (for you can turn it into a true one when you please) is the only method to make your Art effectual, and their *irregular passion* and *ignorant courage*, to turn into smoak, and evanish in nothing.

I need but say little of the second part of the Rule, which is, if your Adversary should be Careless, Lash, Slow, or perhaps Timerous, that then with *Calmness*, *Vigour*, and *Judgement* you should pursue him, because if he be Carelesss, he can be no great *Artist*, at least if he be, his Carelesness incapacitats him from putting his *Art* in practice, and consequently reaping any benefit by it, and if he be *Lash*, or *Timerous*, then although he have *Art*, yet it betokeneth *Cowardiceness*, which also rendereth his *Art* useless to him, and in both those Cases you will have little to do, but to Divert your self, and by using your *Art* with *Judgement*, Convince and Demonstrate to him (by letting him feel some of your gentlest Thrusts) how far you are Master of him, and how much he is in your Mercy.

RULE *VII.*

With Calmness, Vigour, *and* Judgement, *prevent your receiving one Thrust for the giving another, called (after that dangerous Name, and* Artists Buge-bear) *a* Contre-temps, *&c.*

The Reasons upon which this Rule is Grounded, are:

Because certainly all the *Art* in the World signifies not a *Farthing*, if a Man cannot by it infalliby Defend himself from a *Contre-temps*, for what doth it avail or profit a Man, to pursue his

his Adversary with all the *Offensive Art* imaginable, and wound him, if at the same time he is wounded himself, and that he doth not Back, or Second that his *Offensive Art*, or pursute, with his *Defensive Art*, that so he may shun a *Contre-temps*.

Can it be any satisfaction to him, that out of Eagerness to give his Adversary a wound, he hath suffered himself by his Carelessness, to receive one perhaps much more Dangerous? Certainly to any *Artist* or Man of *Judgement* it can be none, but rather a matter of Regrate and Sorrow, that he should have been at so much Pains and Trouble to acquire *Art*, and then to make so bad use of it, as the ill Consequences of exchanged Thrusts do too often prove; therefore to prevent such Mischiefs, observe this Rule, and what I have said in my Reasons for the Fourth, where you will find full Satisfaction, and infallible Directions both to prevent *Contre-temps*, and Thrusts from the *Reposte*.

But me-thinks I hear some Foreward *Ignorant* saying, that this Advice may be very good for *Artists* to observe, who have been Taught both how to Offend their Adversary, and also to Defend themselves, upon their Pursute from a *Contre-temps*, if their Adversary design one, but for such *Ignorants* as they are, who

who would neither be at the Expences to im-
ploy Masters to Instruct them in this *Art*, no
if they did imploy them, could take the pai
to follow it out, understand it, and put it i
practice, it signifieth nothing, and all the tim
that is spent in either Writting, or Advisi
it by word of Mouth, is but so much lost tim
and Labour in vain.

In Answer to which, I shall in the first plac
grant, that as to what relates to them, it signi
fieth indeed nothing, in respect that they ar
Ignorant, and have not *Art* to make my Di
rections effectual, for my Advices are an Ab
stract of the best Rules in *Fencing*, which ar
to be most exactly observed, by the greatel
of *Sword-men*, so that to all who are either *Ig*
norant, or who have only the bare *Theory*, with
out Practice proportionable to it, thir forego
ing Advices and Rules were never designed, a
I before told in my Dedication.

Secondly, had I been to advise *Ignorants*,
would have desired them to do the quite con
trary, which is to be most Foreward, and t
pursue most Furiously, and Irregularly, an
so endeavour to wound their Adversary, l
it cost themselves what it would; and th
Reason is clear, because it is most evident, tha
all the Advantage an *Ignorant* can expect t
have of an *Artist*, must flow from his Furio
an

and Violent Purſute, and endeavouring to force his Adverſary to *Contre-temps* with him every Thruſt, (but this will have but a ſmall effect againſt a True *Artiſt*) for if he ſhould offer not to Purſue, but endeavour Naturally to Defend himſelf, a *Sword man* is in that Caſe as much Maſter of him in his Play, as (to make a Compariſon) a Profeſſor of *Divinity* is Maſter of a young Student in his *Theologie*, or an Expert *Mathematician* Maſter of one who is but in his Inſtitutions of *Geometry*.

Therefore the only Method an *Ignorant* ſhould take to Baffle an *Artiſt*, is to be Forward and Irregular in his Motions, to ſee if by his Temerity and Rambling, he can Confound and Force the *Artiſt*, becauſe he is ſo Hot and Smartly put to it, to be ſatisfied to give a *Contre-temps*, that ſo he may make himſelf as much as is in his power, in an equal condition with the *Ignorant*, who is almoſt certain to receive a Thruſt, as well as the *Artiſt*, and perhaps more Dangerous, becauſe of the *Artiſts* knowing better to Plant and Adjuſt his Thruſts than he can do; for although an *Ignorant's* Forewardneſs and Fury, may help him to force the giving of a *Contre-temps* by an *Artiſt*; yet it can nowayes teach him to Adjuſt his Thruſt, or acquire any Advantage that way, which undeniably, and without any manner of Debate, all *Artiſt* have of *Ignorants*,

by their knowing better how to *Adjuſt* and *Plant* their Thruſts, and will ſtill have ſo long as the other do really deſerve the Name of *Ignorants*.

But for all I have ſaid, I ſtill think to hear him inſiſt and maintain, that even to *Artiſts* this Advice of ſhuning *Contre-temps* will but ſignifie little, becauſe whoever will be but at the Trouble to viſit the *Fencing-ſchools*, ſhall ſcarcely ſee one Aſſault of ten, made either by *Artiſts* againſt *Artiſts*, or *Artiſts* againſt *Ignorants*, but what is ſo Compoſed and made up of *Contre-temps*, that one would think the greateſt Art they learn, and aime at, is to ſtrive who ſhall *Contre-temps* oftneſt, ſo that a Man is neceſſitat to think one of two, either that the *Art* is of it ſelf unſufficient, to give that ſecurity againſt *Contre-temps* a Man would deſire, or that the Maſters play the Cheat, and teach not ſo much of the ſecurity of the *Art* as they know, ſo that if the Fault be in the Maſters, they ought not to be Encouraged, or Imployed, and if it be in the *Art*, then it is not worth the Learnning, becauſe an *Ignorant* can *Contre-temps* an *Artiſt*, as well as the *Artiſt*, when it only pleaſeth him, can *Contre-temps*, or Exchange Thruſts with the *Ignorant*, which maketh the *Ignorant*'s Forewardneſs as Advantagious, Profitable, and Uſeful to him, as all the *Fallacious* Tricks and Directions, which an *Artiſt* hath been

been at the Pains and Expences to Underſtand and Learn from his Maſter, can be to him, and therefore that this Advice of mine to ſhun *Contre-temps*, is but a bare Speculation, and a thing Impracticable, and conſequently of as little uſe to an *Artiſt*, as to an *Ignorant*.

One who is not an *Artiſt*, but ſuch an one as the Objecter (I mean an *Ignorant*) will be apt to think that what is here objected is almoſt unanſwerable, while in effect it is juſt nothing; And to give you ſome Satisfaction I ſhall take the pains to Anſwer it, which I hope to all underſtanding Men will prove a Motive to make them reſpect *Fencing*, and then endeavour, firſt to Underſtand and Practiſe, and when once that length, then to rely upon the Certainty and Infallibility of the preceeding Rules, which upon the contrary, if not exactly put in Practice according to my Directions, will prove both very Fallible and Uncertain, for what I ſpeak muſt be by them acted, other wayes all will prove falſe, and therefore if their expectation be not Anſwered, the Fault is their own, and none of mine.

But as to the Anſwer of the Objection, I ſay that it is neither the defect of the *Art*, which occaſioneth ſo many *Contre-temps* in the *Fencing-ſchools*, becauſe I dare be bold to ſay, that whoever practiſeth exactly the foregoing Di-

rections, ſhall infalliby prevent and ſhun all *Contre-temps*, ſo that if thir Rules be ſufficient, and are a part of *Fencing*, then the *Art* is ſufficient to ſecure a Man from *Contre-temps*, and therefore it is not any deficiency in the Art, which is the cauſe of ſo many *Contre-temps* in the *Fencing ſchools*.

Neither is it the Maſters Ignorance, who know not to Teach this ſecure Play, becauſe to my certain knowledge, the moſt part of them, and thoſe who are beſt imployed, build their Art upon the ſame very Foundations & Rules which I have given you (although I confeſs they are Guilty of ſome Abuſes and Omiſſions in their Schools, which I would willingly have Rectified, for which ſee my ſecond Obſervation) ſo that it cannot be their *Ignorance* in not knowing to Teach this ſecure kind of Play, which is the cauſe of ſo many *Contre-temps*.

Nor is it likewiſe the Maſters playing the Cheat, in not Teaching; or keeping ſecret, and not Revealing and Diſcovering to their Scholars, when they give them their Leſſons, the Hazard and Danger of *Contre-temps*, which are exchanged in Schools; No, the Fault lieth not in any of theſe, but in the Scholar, who although his Maſter ſhew him the way how to prevent *Contre-temps*, and the Danger that is in

in them; yet will not be at the pains to observe his Directions, but will follow his own Method, because he thinketh himself, if he hath been but three Months at the School, as Dexterous and Understanding as his Master, and that he standeth in need no more of his Advice, but may be his own Governour and Director.

This is the true Reason why we see so many *Contre-temps* in Schools, and consequently have so many bad *Sword-men* in the Kingdom, but to a true *Artist* who hath exactly followed his Masters Advice, and hath acquired sufficient Practice; I maintain that the foregoing Advice, will be most Seasonable, Acceptable, & Useful, let *Ignorants* talk what they will.

And as for their being certain to *Contre-temps* with an *Artist*, when they please to put themselves in that Hazard, I positively deny it, for upon the contrary I mantain that a true *Artist* may, (provided he practise exactly the foregoing Rules) infallibly save and keep himself from being *Contre-temped*, let the *Ignorant* Force and Push as he pleaseth, and if the *Artist* do it not, it is not the Fault, or any Defect or Unsufficiency in the Art it self, but only his weakness, and failing to make use of the Security that his Art is able to furnish him with; and as upon the one Hand an *Artist* can infallibly

ſave himſelf from a *Contretemps* by an *Ignorant*, I deny not but one *Artiſt* may *Contre-temps* another, (becauſe it is for them chiefly that this Direction or Rule for ſhunning of *Contretemps* was deſigned) ſo upon the other, he can infalli- *Contre-temps* with the *Ignorant* as often as he pleaſeth, and it ſhall not be in the *Ignorants* power to hinder or prevent him.

For you muſt underſtand that to give a true and real *Contre-temps*, doth really require *Judgement* and a ſwift and juſt Hand, as I ſhall immediately ſhew you, and here I deſire you to make a Diſtinction, betwixt an *Ignorants* *Contre-temping* an *Artiſt*, and his Forcing the *Artiſt* by the Violence and Fury of his Purſute, for his own Eaſe and Satisfaction to *Contre-temps* him, for this *Laſt* I do not deny, but voluntarly acknowledges, that an *Artiſt* may be ſo preſſed, that when he findeth he can do no better, he is ſatisfied, (rather than to let the *Ignorant* have any Advantage of him) to put himſelf in the ſame Hazard with him, by offering to *Contre-temps* him, and when People ſometimes ſee an *Artiſt* Reduced to this ſtrait, they are ſo far miſtaken, as to think that the *Ignorant contre-temps* him, whereas it is really the *Artiſt* that *contre-tempeth* the *Ignorant*, that he may be ſaid to have loſt no Advantage by his Art, nor the *Ignorant* to have gotten any by his *Ignorance* and Furious *Forewardneſs*.

But

But as upon the one Hand, I acknowledge that an *Artiſt* may be ſo preſſed with an *Ignorant*, that he is neceſſitate to Venture and Hazard a *Contre-temps* with him, ſo upon the other, I poſitively deny, that it is in the power of any *Ignorant* to *Contre-temps* a Perſon who is really an *Artiſt*, and my Reaſon is, becauſe as I ſaid before, to give a real *Contre temps*, doth really require *Judgement* and *a ſwift and juſt Hand*; and that no *Ignorant* can be ſuppoſed to have, and that it requireth thoſe Three to make it evident thus.

If an *Ignroant* give a real *Contre-temps*, it muſt be given juſt as the *Artiſt* is Thruſting at him, and neither before nor after, for if it be either before or after, then it is no *Contre temps*; now ſuppoſe it be before the *Artiſt* Thruſt, then the *Artiſt* will not give one Thruſt for another, and therefore it is no *Contre-temps*, but the Fault of the *Artiſt*, who did not Defend the Purſute of the *Ignorant*, and ſo it is a fair Thruſt, and cannot be called a *Contre temps*; and if it be after the *Artiſt* hath Thruſt, that the *Ignorant* giveth him a Thruſt; then neither can it be called a *Contre temps*, but rather a Thruſt from the *Reſpoſt*; and ſo it was the *Artiſts* Fault in not Defending himſelf better upon his own Purſute, and not the *Ignorants* Judgement that made him give it.

Now as it cannot be called a *Contre-temps*, which is either given before, or after an *Artift* doth Thruſt, ſo that only can be called a *Contre-temps*, which is given at the ſame very nick of time the *Artift* is Truſting, for then both will undoubtedly receive a Thruſt at the ſame time; (unleſs one of them prevent it by the help of the left Hand) and this is that which can only be called a real *Contre-temps*, and that an *Ignorant* can give this, I deny for three Reaſons; The firſt is, that he muſt have the Judgement to Time his Thruſt, juſt as the *Artift* is Thruſting; and the ſecond, and third, that he muſt both have a quick Hand to be as ſoon home as the *Artift*; and a juſt Hand to Plant his Thruſt right, none of which an *Ignorant* can be ſaid to have; for not having the *Art* of the *Sword*, he cannot have the Judgement of it, and without Practice (which none will ſay he can pretend to) he can neither have a Juſt, nor Swift Hand: And therefore that it is not in the power of an *Ignorant*, to give an *Artift* a real *Contre temps* will hold good, as I think I have ſufficiently made appear. And alſo that to give a real *Contre-temps*, is required *Judgement*, and *a Swift and Juſt Hand.*

And upon the contrary, that an *Artift* can infallibly *Contre-temps* with an *Ignorant*, as often as he pleaſeth, and it ſhall not be in the *Ignorants*

rant's power to prevent it, is very clear, for the lack of *Judgement*, *a quick Hand*, and *the practice to Adjust a Thrust*, being the Three things which render an *Ignorant* incapable to *Contre-temps* an *Artist*, it will follow, that an *Artist* having these three Advantages, they give to him that, which the want of them divest the *Ignorant* of; so that the *Ignorant* being rendered uncapable to *Contre-temps* by the want of them, by the Rule of Contraries, the *Artist* by having them, is made capable to *Contre-temps* the *Ignorant*, when and how often he pleaseth.

So by this time, I doubt not but you are sensible of the weakness of the Objection, and how unreasonable and frivolous it is, and also understand what Advantages a Man's Art giveth him upon the one Hand, and what Inconveniencies and Hazards his *Ignorance* upon the other doth expose him to; and if so, then I need not inquire which of the two you had rather be, whether a *Judicious Artist*, or a *Furious* and *Foreward Ignorant*; seing your very Favouring the one, would accuse you of Folly; and your Despising the other, discover your Sloth and Carelessness.

RULE *VIII.*

Now to put a close to my Rules, let them be all done within Distance as much as possible, &c.

The

The Reaſons upon which this Rule is Grounded, &c.

Becauſe the cloſer a Man play to his Adverſary (if he be Maſter of the *Defenſive part*) he playeth ſo much the ſecurer for himſelf, and is in a better Capacity to Hurt or Offend his Adverſary, then when he is without Diſtance, and is neceſſitate before the giving in of every Thruſt to approach, for this both diſordereth his own Body, by expoſing it more to the *Contre-temps* of his Adverſary, and alſo maketh his Purſute not ſo effectual, in reſpect that it is not ſo quick and ſmart, as when it is done within Diſtance; For playing within Diſtance, all your Thruſts may be given in the twinckling of an Eye, and a great deal more certain as to the *Planting*, being only done with the *Spring* of your *Arm*, and without almoſt any *Elonge* of the Body, which are the ſecond and third things adviſed in this laſt Rule

Now it is moſt certain, that all Thruſts given only with a *Spring* or *Jerk* of the *Arm*, are a great deal more Strong, Quick, and Firme, then when they are performed with an *Elonge*, becauſe the Elonging or Stretching the reſt of your Body, weakneth and taketh away both the Force of the *Spring*, and Quickneſs of the *Thruſt*: Therefore to Play only with a *Spring* of the *Arm*, and with as little a

Stretch

Stretch or *Elonge* as poſſible, is the only beſt way to play both ſmartly, and ſecurely: beſides if a Man accuſtome himſelf to great ſtretches, he runneth into two Inconveniencies, the one is the expoſing his Body by it to the *Contre-temps*, and Thruſts from the *Reſpoſt* of his Adverſary, which if he did not ſtretch, would not be ſo much expoſed; The other is the Danger he putteth himſelf in, if his Feet ſhould ſlip, and he fall, which is alſo prevented if he play within Diſtance, only with a *Spring of the Arm*, and with little or no *Stretch*: And therefore if it were but only upon this one Account, I think a Man ſhould ſhun *Stretching* as much as poſſible. A Man hath likewiſe this Advantage by playing cloſs to his Adverſary, that it preventeth the Variety of Leſſons which would make him the more uncertain of the *Parrade*.

But that you may the better do it, I gave you an Advice in my ſecond Rule, which will be of great uſe to prevent your *Stretching*, and it was, *That you ſhould ſtill keep your Heels as near other as poſſible*, which I omitted to ſpeak to in that place, thinking it to come more a *Propos* here; now if you but conſider it, you will find that this keeping of your Heels near other, when you are even without Diſtance, but more eſpecially when you are within, doth make your Thruſt come

the

the farther home, and reach your Adverſary with a far leſs *Stretch* of the Body, then if your Heels were keep a good way aſunder, ſo that playing within Diſtance, as I order you, if your Heels be cloſs, the ſtepping foreward a Foot, with your advanced Foot, will bring your Thruſt as far home, as your full *Stretch* would have done, if your hindmoſt Heel had been far diſtant from your advanced; ſo that keeping your hindermoſt Heel, cloſs almoſt to your advanced Heel and being within Diſtance, you will almoſt without any *Stretch* of the Body, only by ſtepping foreward a little with your advanced Foot, and uſing the *Spring* of your Arm, ſheath your *Sword* to the very middle in your Adverſarie's Body, if he do not oppoſe you.

But this is not all the Advantage you reap by keeping your Heels near; for it not only carrieth home your Thruſt father; but alſo is a great means to help you to recover your Body quickly after every Thruſt, which was one of the Particulars I adviſed in the fourth Rule. Now it is clear, that ſo long as a Man playeth at his full *Stretch*, he can never ſo quickly recover his Body, as he can do when he is at a half *Stretch*, nor ſo ſoon at a half *Stretch*, as he can do when he maketh little or no *Stretch*; and ſeing the keeping of his hinder Heel near to his advanced, preventeth his

his *Stretching*, and the leſs that he *Stretcheth*, the quicklier he will recover his Body, then it doth certainly follow, that the keeping his Heels near other, is a great means to facilitate the quick recovery of his Body after every Thruſt, which was that I deſigned to prove.

So there remains only, that I ſhould ſpeak to the third thing propoſed in my firſt Rule, which I delayed till now, deſigning to cloſe the Reaſons for my Rules with a ſhort Diſcourſe upon it, which is alſo the laſt Advice in this my laſt Rule, to wit, *That* Judgement *accompany all your Actions, both in their Beginning, Procedure, and Cloſe*; and indeed without it all I have ſaid would ſignifie but little, for to make a ſhort Detail, What would it ſignifie to you? your having *Calmneſs*, and *Vigour*, if you had not *Judgement* to direct you, how to make uſe of the Advantage you have by them; And what would the keeping of a Cloſe and Thinn Guard ſignifie to you, if you had not your *Judgement* in defending your ſelf upon it, or purſuing your Adverſary from it; What would it ſignifie alſo to you, that you have Directions to prevent *Contre-temps*, if you have not *Judgement* to know when to Practiſe them, and in ſhort what doth the whole *Art* of the *Sword* ſignifie without *Judgement*, certainly for very little or no uſe at all.

Now

Now as upon the one Hand an *Artist* is liable to a great many Inconveniencies by the want of it, ſo upon the other his having it, putteth him in a Capacity, and ſets him at Liberty, notwithſtanding my Directions I have given him, (although I confeſs they are the ſecureſt I can think upon, or imagine) to chooſe what *Parrades*, and what *Leſſons* he ſhall think moſt fitt and agreeable to the Conſtitution, Play, and Humour of his Adverſary, although thoſe *Leſſons* which he might pitch upon in reſpect of ſome Mens play, would be found to be moſt looſe and uncertain; but in reſpect of the Perſon he is to play them upon, Judicious and Good, becauſe by his Judgement he hath found that ſuch *Leſſons* will have as good effect againſt ſuch a Perſon, as the moſt ſecure againſt one of another Humour, for if it were other wayes, and had not his Liberty of chooſe, he would then be tyed up, and confined to my Directions; or I may ſay, to my particular Judgement, which is the rendering his own uſeleſs, and is juſt contrary to what I ſo much recommended; but there muſt be great care taken, that a Man abuſe not this Liberty, and Allowance which is given him, and that he be certain his Judgement be not falſe, but Grounded upon Art and Reaſon before he Adventure, and take upon him to make any conſiderable Change or Alteration

teration in Directions, which in the ſtrickeſt Senſe muſt be confeſſed to be the moſt ſecure, againſt all Play and Humours whatſoever.

But that I may end this with a Compariſon, *Fencing* without *Judgement*, is juſt like a Watch without a *Spring*, a Neat peice of Work with a great many fine Wheels, but without any Motion, the want of which maketh her uſeleſs: And ſo is the Art of *Fencing* a curious Art, wherein there are a great many fine *Leſſons*, and excellent *Rules*, but for lack of *Judgement* (which is its *Spring*) all lieth Dead, and is Uſeleſs; but once apply the *Spring*, and ſet it in Motion and a-going, and then it becometh a moſt Quick and Lively Exerciſe, and (as a *Watch*) an Ornament fit for all Gentlemen to carry about with them; and as a compleat *Watch* with a *Spring* ſheweth a Man the Hour of the Day, that ſo he may know how to diſpoſe of his time and actions; ſo doth *Fencing* directed by *Judgement*, diſcover to a Man the Hazards and Inconvenienties he is expoſed to, and the means to ſhun and prevent them, by his diſpoſing of the ſeveral Branches of his *Art* ſo and ſo, as ſhe ſhall direct him.

And farther, as the *Spring* of a *Watch* doth cauſe its Hand to point to that Hour, which is moſt needful to be known; ſo doth *Judgement* direct a Man's Hand, to point with his

Sword

Sword, and Thrust at such parts of his Adversaries Body, which do most expose and discover themselves to him, and which are therefore the most fit to be Attacqued; so that without her, there can be no true *Artist*, and where she presides, all will go well, and as one would wish, that is, make the preceeding Rules answer my Design, which was, infallibly to direct a Man, to defend himself against the Attacques of all Persons with *Sharper*, which I doubt not but I have sufficiently done, if they be exactly observed; and I am confident, if they fail, it can be imputed to no defect in the Directions, but to the weakness and want of Art in the Person, who is to put them in practice, and therefore the blame must lye at their Door, and not at mine; for it is Acting, and not Talking, that in this Case must do the Business.

Having now finished my Rules, with the Reasons upon which they are Grounded, I shall in the last place proceed to the third thing I at first proposed, which was, to give you some Observations, which will be neither Unnecessary, nor Unpleasant

Thirdly

Thirdly,

Some REMARKES and OBSERVATIONS, &c.

IN the Firſt place I obſerve, let *Ignorants* talk what they pleaſe, and undervalue both *Art* and *Artiſts* as much as is in their power; yet ſtill it is an undeniable Truth, that *Artiſts* have three conſiderable Advantages of them, which is, firſt, *The knowing to Parrie, and actually Parreing a plain Thruſt, better than they can do*; For I ſhall Engage for what any Man pleaſeth, That, ſet up an *Ignorant* to me at the Wall, who was never taught any thing of the *Art* of the *Sword*; I ſhall with the *Art* I have, give him half a Dozen *plain Thruſts* diſtinctly one after another, and it ſhall not be in his power to *Parrie*, or Defend himſelf from one *ſingle Thruſt* of all the ſix, and upon the other Hand, let him Thruſt at me twenty *plain Thruſts* at the Wall, he ſhall not Touch me with one of them; And if this be true (which may be eaſily put to a Trial, whether it be ſo or not) then certainly the *Artiſt* as I ſaid, hath this firſt Advantage of an *Ignorant*,

that he can *Parrie* and Defend himself better then the *Ignorant* can do for his Heart.

But perhaps when some Persons are reading this, who have seen me when I have been in the *Fencing-schools*, receive either *plain Thrusts* at the Wall, from those who were Thrusting upon me, or in Assault when I was playing as one would judge my best, they will be apt to challenge me, and ask how I come to Assert things, the contrary of which they have seen with their own Eyes; As first, *That I have been so far from Parreing twenty* plain Thrusts *upon end, that they have seen me hitt once in three or four*; And secondly, *That in Assaulting, notwithstanding the many exact Rules I pretend to give, to save a Man from* Contre temps; yet they have seen me several times *Contre temped*, and it is probable, that if I could not Defend my self with my own Rules from *Contre-temps*, another will hardly do it: Therefore my Rules will not prove so very infallible as I imagine them to be, and that I should not have been so positive in the Commendation of them, seeing that I my self know them to have failed me in that which I do most commend them for, *viz. Their security against* Contre-temps.

I know thir will be the Thoughts and Objections of some, who will peruse thir Sheet more out of a Curiosity to get something to

Objec

Object against me, then a desire to reap any Profit or Advantage by them, and therefore I thought fit to set them down in this place, that so I might Answer them.

As to the first, I do not believe that any Man will say, he ever saw me receive a *plain Thrust* at the Wall from any *Ignorant*, which is what I affirmed, I would Defend my self from; for if I were not able with the *Art* I have certainly to Defend my self at the Wall, from the *plain Thrusts* of all *Ignorants*, I should then throw down my *Fleuret*, and undervalue *Fencing* so much, that I should never more enquire after it, or any wayes encourage the Professors of it, but should do all that lay in my power to discover its insufficiency, that Gentlemen might not be for the Future Imposed upon and Cheated, both out of their Money & Time by it. But although I deny my being hitt at the Wall by the *plain Thrusts* of *Ignorants*; yet I confess I have been often hitt by *Artists*, and I do not almost remember that ever I was hitt with *plain Thrusts*, since I understood any thing of this *Art*, but what was given me either by those who were actually Scholars at the Time, and therefore were no *Ignorants*; or those who had been once Scholars, and therefore also no wayes deserved the Name of *Ignorants*, and for my being hitt with a *plain*

Thruſt by ſuch, I do no deny it, neither doth it any wayes reflect upon me, becauſe for one *Sword-man* to be hitt with a *plain Thruſt* by another, is no Diſparagement at all, but a very conſiderable one it is, if an *Artiſt* cannot infallibly Defend himſelf againſt the *plain Thruſts* of any *Ignorant*, and that I am not able to do that, I poſitively deny, and refers the Probation of it to a Trial, when ever it ſhall be required by Perſons who are worth the giving Satisfaction to in ſuch a Matter; therefore when ſuch Perſons accuſe me of being hitt with *plain Thruſts*, they would do well to be ſo ingenuous as to confeſs, that thoſe Thruſts were really given me by *Artiſts*, which I ſhall willingly confeſs, and not by *Ignorants*, which I poſitively deny, for if that were, they would indeed have good Reaſon to laugh both at me, and my Directions.

But as to the ſecond, which is, *My receiving* Contre temps *in Aſſaults, notwithſtanding of what I could do to prevent them*, which not only diſcovers the inſufficiency of my Rules to prevent *Contre-temps*, but alſo my diſingenuity in Commending, and Accounting Rules to be Infallible, which I by my own proper Experience have found oftner then once, to be both Fallible and Uncertain.

This Objection I confeſs cometh ſomewhat

closer to me than the former did, and I believe I have started it so fairely, that none who considers either this or the former, but will confess, I have said as much both against my self, and to make this *Art* of no Repute, as any *Ignorant* whatsoever could do, and I the rather like to make all the Objections possible against it, that People may be convinced I deal above Board, and that there lyeth no Cheat in the Matter; and that also by Answering all Objections, I may in a manner (by reasoning so fairely with them) force them to confess and acknowledge, that the *Art* of the *Sword* is not only a Pleasant, but also an Useful and Necessary *Art*, worthy of the Study of all, but more especially of the *Gentry*.

But in Answer to the Objection, although *I* confess I have received many *Contre temps*, and notwithstanding of all the *Art* I have, do still Fear them when *I* am Assaulting, and although *I* might also alledge what *I* did in the Answer, to the preceeding Objection, that all the *Contre temps* ever I received were from *Artists*, (for *I* positively deny that any *Ignorant* can give an *Artist* a reall *Contre-temps*, which *I* sufficiently made appear in my Reasons for the Seventh Rule, to which I refer you) and the most part of the *Thrusts*, that were Exchanged one for another, were also for the most Part from *Artists*

and not from *Ignorants*, and consequently no disparagement to me; yet passing by that, and granting these exchanged Thrusts were given by *Ignorants*, I shall give you two Reasons, the one shewing why any *Artist*, be he never so Expert, may come to receive one Thrust for another from an *Ignorant*, and the other shewing that he may receive either a real *Contre-temps*, or one Thrust for another from an *Artist*, and yet that it can be no reflection upon my Rules, which, as I said, will prove still infallible if exactly observed.

And the Reason of the first (which is, any *Artists* receiving one Thrust for another from an *Ignorant*) is that when People Assault, it is commonly with *Blunts*, and when an *Ignorant* who undervalueth the *Art* of the *Sword* and trusteth all to his own Forewardness is desired by an *Artist* to shew his Natural Play, he very well considering that he can receive no prejudice by his being hitt with a blunt *Fleuret*, Rusheth and Rambleth still forewards (let him receive never so many Thrusts) until he either hitteth the *Artist* with one of his Rambling Thrusts, or other wayes cometh so closs, that the *Artist* must inclose with him, and he thinketh, if he hath given the *Artist* but one Thrust (although he himself should receive three or four in the time they are playing) that he hath carried the Day, and quite

run down the Art of *Fencing*, whereas if they were either to play with Real *Sharps*, or with *Fleurets* having a quarter of an Inch of a point beyond the button, I make not the leaſt doubt, but their rambling would be a little lower, and they would take better notice to what they did, it being Natural even for the moſt Forward and Boldeſt of Men, to endeavour to ſave themſelves by putting a little ſtop to their Purſute, when they perceive a Sharp point oppoſite to, and ready to wound, them, and without which ſtop or pauſe, they are ſenſible they might run the Risk, if not of loſing their Life; yet at leaſt of being hurt, and ſo ſmarting for their raſh Forewardneſs: ſo this is the Reaſon why *Artiſts* may receive one Thruſt for another from *Ignorants*, to wit, *Their Aſſaulting commonly with* Blunts; Therefore to prevent this inconveniency, if I were to play with an *Ignorant* for a Wager, I would play alwayes with pointed *Fleurets*, and then in GOD's Name let him Ramble his Belly full; For in that caſe I would know a way to come at him, which might perhaps cauſe him repent his Forewardneſs.

But the Reaſon of the ſecond, (which is that an *Artiſt* may either receive a Real *Contre temps* or one Thruſt for another, (commonly called *Exchanged Thruſts*) from another *Artiſt*) is that

that although they play never ſo warrily, yet if they fail in the leaſt, to make uſe of the exact contraries to *Contre-temps* and Thruſts from the *Reſpoſt*, which I have given them, they expoſe themſelves to both, and I muſt confeſs, the Directions are ſo Nice and Difficult to be performed, that there are even but few *Sword-men*, who are able to put them exactly in practice; ſo that it is not the defect of the Rules, but the Fault of the *Artiſt*, in not obſerving them ſtrictly in practice, that is, the cauſe of his being either *Hitt*, *Contre-temped*, or *Reſpoſted*: This Reaſon I alſo give for my receiving any of the Three in Aſſault from *Artiſts*, or the firſt and laſt from *Ignorants*; and I much doubt, if it be poſſible for ordinary *Artiſts* to obſerve them altogether exactly, however, the nearer they come to the exact Obſervance of them, they are certainly ſo much the ſecurer; And if it be asked why I give Rules ſo difficult, that neither, I my ſelf, nor other *Sword-men* when they are even at their greateſt perfection can without a great deal of difficulty exactly obſerve? It is Anſwered, That in this, I Reſemble the *Diviner*, who although they give moſt excellent Rules for Holy Living and Dying, which cannot but be confeſſed by all *Chriſtians*, to be moſt *Rational* and *Orthodox*; yet find great Difficulty themſelves to Live up to that pitch of *Mortification*

cation and *Holineſs*, which they require exactly of others under the pain of *Eternal Damnation*; and yet none will be ſo bold as to ſay, becauſe thoſe Rules are not but with great Difficulty exactly obſerved, that therefore they are not ſufficient, and infallibly certain, to bring Salvation to all who exactly obſerve, and ſquare their Lives and Actions conform to them: The Parallel I confeſs betwixt thir two Subjects is altogether unequal; yet the Compariſon will hold good, that although an *Artiſt* may receive a Thruſt, or be *Contre-temped* or *Reſpoſted*, becauſe of his failing to obſerve exactly my Directions; yet that the Directions may be, and are in themſelves abſolutely ſufficient and infallible, for the preſervation of one who exactly obſerves them, from all kind of Thruſts whatſoever, I doubt not but what I have ſaid, will be thought to be, by all rational Men, a ſufficient Anſwer, both to the Objections, and for proving the ſufficiency of my Rules, therefore I ſhall proceed where I left; And ſhew, that.

The ſecond Advantage *Artiſts* have over *Ignorants*, is, in *Planting* or *Adjuſting* a Thruſt, which no Man will controvert, ſeing it is not to be imagined, that an *Ignorant* who perhaps did never thruſt ſix Thruſts in his Life-time, can be ſo certain to hitt the part of the Body he aimeth

aimeth at, as an *Artiſt* will be, who hath bee taught how to *Plant*, and is now and then pr &iſing himſelf with it.

And the Third is the having of *Judgement* for I ſuppoſe all *Artiſts* to have that, other wayes they are really no *Artiſts* but *Ignoran* in Maſquerad, that is to ſay, they pretend t *Art*, becauſe they have been ſome time at th *Fencing ſchool*, and ſo under that Cloak of be ing once a Scholar, they conceal their *Ignoraec*; but if they be real *Artiſts* they muſt hav the *Judgement* of the *Sword*, and that no *Ignorant* can have, becauſe it is unſeparably joyn ed to the Art it ſelf, and is only acquired by practiſing of it, and that no *Ignorant* can pre tend to, who never was at the Pains and Trouble, ſo much as to enquire after it, le alone to be at the Toile to gain it by practice, which is the only true way to come at it.

Now the Advantage an *Artiſt* hath over a *Ignoiant*, by having this *Judgement*, is that by it he can know when ſuch and ſuch a Part o his Adverſaries Body is open to him, and wha *Leſſons* are moſt proper to offend ſuch parts a are expoſed, and even although his Adverſar ſhould not be Open but upon a Cloſs Guard, i furniſheth him with means to make him di cover himſelf and give an Open: As alſo i Teatheth him in ſome meaſure to underſtan an

and know, when, and at what part of his own Body, his Adversary designes to Attacque him: all this and a great deal more it doth to an *Artist*, but an *Ignorant* not having it, he is frustrate of all these preceeding Advantages, and therefore certainly at a great deal of loss for the want of it, so that it cannot be denied, but this of having *Judgement* is the third considerable Advantage, that all true *Artists* have over *Ignorants*. I could give you several other Instances in which *Artists* have considerable Advantages, but I think what I have said sufficient as to this Particular.

Secondly, I observe that in the *Fencing-Schools* (and that not only of this Kingdom, but *England* and *France* also) there are several Abuses, and things committed which I would have rectified, both for the Benefit of the Scholars, and Reputation of the Masters; although I know it will be thought somewhat strange, that after having said so much in Commendation of *Fencing* it self, I should at last reflect upon its Professors and Teachers.

But to that I Answer, That although the Art be Grounded upon undeniable Truths and infallible Reasons; yet that is no Argument, but many who profess it may be subject to Errours, for I am far from attributing Infallibility to them: And I confess I am sorry, I should

ſhould be neceſſitate to differ from many of them, in circumſtances ſo conſiderably tending to the accompliſhment and perfecting of *Sword men*, but my Opinion being backed with ſo many, and ſtrong Reaſons (the Truth and Weight whereof I earneſtly recommend to the ſerious Reflection of the Reader,) I cannot but maintain and defend it, until by as ſtrong and convincing Reaſons as I have given for it, I am perſwaded of the contrary.

Seing therefore my Propoſals are grounded upon Reaſon, and not upon other Mens practices, I expect they will convince me by it, for that practice which is againſt Reaſon, is but deceitful and falſe, and as it is to the Eternal Fame of the great DUKE of *Newcaſtle*, that he was the firſt who Rectified the Abuſes of Riding in the *Academies*, by finding out a new and infallible Method for dreſſing Horſes, which was not thought of before, and which at firſt had no doubt many Oppoſers, until from the reaſonableneſs and great Succeſs it had, they were neceſſitate to acknowledge its Excellency and Certainty: So I hope I ſhall have the Honour to be one of the firſt who hath publickly propoſed the Rectifying of Abuſes commonly committed in *Fencing ſchools*.

The firſt whereof is, *The giving Scholars at their very firſt Entering to the School, heavy* Fleurets

to

to take their Leſſons with; And the Reaſon they give is, *Becauſe* (ſay they) *the uſing a weighty* Fleuret *ſtrengtheneth their* Arms *and* Wreſts, *and maketh them when they come afterwards to Aſſault with light* Fleurets, *to handle them a great deal more Eaſily and Nimbly, then they would have done, had they been ſtill accuſtomed to play with light ones.*

All this I grant, for it cannot be denied, but that which I condemn, is, their giving theſe heavy *Fleurets* to Schollars at their very firſt entring to them, when they underſtand not ſo much as how to give in a *Plain Thruſt*, or to move their *Fleuret* regularly any way, for it is certain that they never being accuſtomed to move their *Wreſts*, the firſt time that they uſe that Motion it will be a trouble to them, and make their *Sinewes* Ake, although they had nothing in their Hands at all, let alone a ſtiff heavy *Fleuret*, juſt as a Man when he is firſt *Learning* to *Elonge* or ſtretch, the *Sinewes* of his *Thighs* will Ake for a Day or two after, although he force not himſelf to a full *ſtretch*: And as it would be thought a little ſtrange for a Maſter to force a young Schollar the very firſt or *Second* Day after his firſt entring to the School to his full *Stretch*, or before he hath by cuſtome made *Elonging* familiar and eaſy to him; ſo I ſay, at the beginning a *Schollar* ſhould make uſe of a very light *Fleuret* untill by

by a little Practice and Uſe, his *Wreſt* be acquainted with the turns of the *Parrades* and Motions of the *Leſſons*, and then, and not till then (which will be about three Weeks, or a Month at moſt after his firſt entring) ſhould be given him a weighty *Fleuret* to ſtrengthen his *Wreſt* and *Nerves*, and with that he ſhould alwayes take his *Leſſons*, and *Parrie* his Adverſaries plain *Thruſts* at the wall, the uſing of which, will undoubtedly make him handle a light *Fleuret* or Sword, as he ſhall have occaſion for them, a great deal more firmly & nimbly, then if he had alwayes uſed a light *Fleuret*.

For (to make a Compariſon) as it is the Common Cuſtom for *Dancing Maſters* abroad, to wear plates of *Leed* betwixt the plies of the Soles of their Ordinary walking Shoes, that ſo they may feel themſelves as it were Lighter, and Cleevrer, when they put on their Light *Dancing* Shoes; ſo will the conſtant uſing of weighty *Fleurets*, make Men when they are to aſſault with Light ones, or to make uſe of their *Sword*, to think them a great deal Lighter then really they are, and the very Fancy of that will cauſe them make both, their *Parrades*, and *Thruſts* quicker then otherwayes they would; But, as I ſaid, their *Wreſts* ſhould be alwayes made Supple, and firſt accuſtomed with very Light *Fleurets*, untill they be three Weeks

Weeks or a Month at *School*, and then it is a time to give them heavy *Fleurets* to take their *Leſſons* withal and not ſooner, unleſs their Maſters deſigne to weaken and ruine their *Breſts* and *Nerves*. And this Leads me to

The Second thing I obſerve, is not ſo much practiſed in our *Scots* and *Engliſh Schools* as I could wiſh (for I acknowledge the **French** are free of it) which is the conſtant *Parreing*, and *Thruſting* of *Plain Thruſts* upon one another at the wall, this is the only thing which maketh a Man to have a Swift Hand upon his Purſute, and a firme and ſure *Parrade* upon his Defence, and there is no other Reaſon for the **French** their having ſo Swift a Hand in giving in their *Plain Thruſts*, but their conſtant accuſtoming themſelves to *Thruſt* upon their commarads at the Wall, or ſometimes at a Mark in the Wall, when they want the opportunity of having one to *Thruſt* upon; therefore ſeing the having a Swift Hand is of ſuch advantage, and the moſt certain way to acquire it, is, to frequent the *Thruſting* and *Parreing* of *Plain Thruſts* at the Wall, and that (as I have Orderd) with heavy *Fleurets* I think it will be thought but Reaſonable that I adviſe the Rectifying of this, as well as the preceeding abuſe.

The Third thing I obſerve, is, that they burden their Scholars with too many *Leſſons*, eſpecie

eſpecialy *Offenſive ones*, whereas if they would teach them fewer *Offenſive Leſſons* (for they will come to them Naturally) and keep them cloſer to the *Defenſive* Part, People would ſee fewer *Contre-temps*, and better *Sword-men* in the Schools, then for the moſt Part they do.

The fourth, is, the ſuffering Scholars generally to take their *Leſſons* in their Cloaths, a thing which hindereth a Mans Body to be ſo ſoon broken, and made Pliable as otherwayes it would, becauſe a Man cannot ſtretch ſo freely in his Coat as he can do in a *Weſt-coat*, or *Veſt*, & alſo it ſpoileth his Cloths, & if he *Fenceth* much, the ſweat maketh him uneaſy the whole Day thereafter, whereas Playing in a *Weſt-coat* a Man is both Nimbler, and more at eaſe the reſt of the Day, his Coat being dry when he goeth from the School, which perhaps otherwayes would be all torn and neaſtie with the ſmell of Sweet and duſt, which would be both uneaſie to him, and unpleaſant to thoſe he is going to converſe with

Therefore in my humble opinion no Scholar ſhould be ſuffered to take his *Leſſons* in his Cloaths untill he be well Grounded, and then in oppoſition to what I have been ſaying, I am of the opinion that he ſhould for the moſt part both take his *Leſſons*, and *Aſſault* in his Cloaths and walking Shoes, for this will confirm him in his Play, and make him upon all Encoun-

ers ready, without being ſurprized, to oppoſe the Purſutes and Attaques of his Adverſary, with as great eaſe, as if he were ſtript and in his *Fencing* ſhoes, now this being of great Importance to Compleat and Confirme a *Sword-man* in his Play, it ſhould by all means be lookt to and taken notice of, that Schollars before they be well Grounded both in *Leſſons* and practice, do not Play in their Cloaths, and that afterwards when they are Grounded they ſhould, to ſtrengthen and confirm them in it.

The Fifth is the ſuffering Schollars ſo ſoon in *Aſſault* before they be at leaſt of two or three Months ſtanding, and this is alſo one of the Reaſons, why People ſee ſo many *Contre-temps* exchanged in the Schools, becauſe when they begin to *Aſſault* ſo ſoon, they have neither *Art* nor *Judgement* to ſhun or prevent them: and were it for no more but this, I think the Maſters ſhould rectifie it, that they would find it for their own particular Profit and Advantage; for when once their Schollars are accuſtomed to *Aſſault*, they think it almoſt below them to take any more *Leſſons*, but think they have attained enough of the *Art*, and ſo Quite the School, and there is an end of them, and by being at the School, they get the Name of *Sword-men* which is enough to them, but GOD knows, if they really deſerve it, where-

as if they were kept longer from *Aſſaulting* they would both continue longer their Scholars, and at the end prove better *Sword-men.*

The Sixth and laſt thing I ſhall take notice of in *Fencing* Schools, is the neglect of teaching the *Blow* as well as the *Thruſt*, and this both the *Engliſh* and *French* Maſters are guilty of, as well as our *Scots*; And I am apt to think it may proceed from a miſtake, in thinking that the teaching of the *Blow* would be prejudicial to the quick performance of the *Thruſt*, but whoever may be prepoſſeſt with this falſe Opinion, I ſhall endeavour to convince them of the contrary by what followeth, and of the neceſſity there is for a Mans being taught, and underſtanding both *Blow* and *Thruſt*, to be reputed a Compleat *Sword-man.*

Now the chief reaſons, or objections they give againſt teaching of the *Blow*, *or Broad-ſword* at the ſame time with the *Small*, are three; The firſt is, that it doth not teach a Man to ſtretch himſelf ſo much as the ſmall *Sword* doth, and therefore will not ſupple and break his Body ſo well, and conſequently not give him the agility of *Wreſt* and *Limbs*, which the *Small Sword* doth.

In anſwer to which I ſay firſt, that it is a great miſtake, to think that the *Blow* doth not teach a Man to ſtretch, as well as the *Thruſt*

r in Learning the *Thruſt*, there is nothing that naketh a Man to ſtretch, and to acquire nimleneſs and agility in his *Limbs*, but Advancing, eteiring, Elonging, and ſometimes Jumping ck after the giving in of a *Thruſt*, now all this Man doth when he is taught the *Blow*, or *oad-ſword*, and therefore there is no difference twixt the learning of the *Broad-ſword*, and *mall*, for the acquiring of agility and nimleneſs.

I know ſome will ſay, that the chief difference onſiſts in the *Elonging*, becauſe in learning the *mal-ſword*, a Man is taught *to ſtretch himſelf a great eal more*, then when he is learning the *broad*; or *ck-ſword*; but this is likewiſe a miſtake, becauſe hoſe who teach the true Art of the *Broad-ſword*, auſe their *Schollars* when they take their *Leſſons*, ake their full *Elonges* or *Stretches*, and likeiſe recover, and jump backoff thoſe *Stretches*, frequently, as if they were taught the *Smal*, & hoſe Maſters who teach not the *Broad*, *or Back-ord* after this manner, diſcover only their *n Ignorance*, *but no imperfection in the Art*: and lthough I am fully perſwaded, that the *Small-ord* hath the Advantage of the *Broad*, as to he quickneſs and ſubtility of its Motions, yet I m convinced it hath no Advantage over it, s to the rendring a Man more Agile and Nim-ble; And therefore that the teaching of

the *Blow* at the ſame time with the *Thruſt*, ca
be no wayes prejudicial to the quick perform
ance of the *Thruſt* afterwards, as a man ſha
have occaſion for it.

Secondly, I ſay the teaching of the *Blow* a
the ſame time with the *Thruſt*, is not only as
have made appear, no wayes prejudicial to
Mans ſtretching his *Body* and *Limbs*, but alſ
doth not hinder him to acquire that agilit
and nimbleneſs of the *Wreſt*, which is required
to have a ſwift Hand in the giving in of an
Thruſt, for let any Man but conſider the tur
of the *Wreſt* in making any of the *Parrades*, o
playing any of the *Leſſons* belonging to th
Small-ſword, and the turns of it in performin
the *Blows* and *Flouriſhes* of the *Broad*, and h
will find the turns in the *Broad* to be a great de
more Circular and difficult, and conſequent
ly fitter for the Suppling and Breaking of
Mans *Wreſt*, that ſo it may become Nimble an
Agile, then any *Parrade* or *Leſſon* of the *Smal*
and there is no great Wonder it ſhould be ſo,
ſeing it hath its Riſe and foundation from th
Art of the *Broad*, for I believe there are but fe
who are *Ignorant* of the antiquity of the *Art* o
the *Broad-ſword*, and how that it was lon
made uſe of before ever the *Small* was found
out, or heard of, and I am ſo far from think
ing the *Art* of the *Small-ſword* a particula
A

Art by it ſelf, that I am fully convinced, it is only the *Art* of the *Broad* more refined, and made more perfect, in ſo far as at firſt the *Blow* was only made uſe of without any *Thruſt*, and the *Art* of the *Swal ſword* perfecteth it, by teaching how the *Thruſt* may be joyned to the *Blow* without any the leaſt confuſion, or hinderance, of the *Blow*, as occaſion ſhall offer. Now how the teaching of both at one & the ſame time hath run into deſuetude, I confeſs I cannot comprehend, but certainly it is a neglect and omiſſion, which all who deſire to be compleat *Sword-men*, ſhould endeavour to have rectified.

The Second objection is, that grant the teaching of the *Blow* at the ſame time with the *Thruſt*, doth not hinder a Mans Stretching, or his acquiring the ſame agility of Body and nimbleneſs of *Wreſt*, which he would do if he were only taught the *Small*; yet ſay ſome, there is ſuch a vaſt difference betwixt the performance of a *Blow*, and the giving in of a *Thruſt*, that if a Man were taught to do them both at one time, the one would quite confound the other, and make a Man when he is taking his *Leſſon* with the *Small*, to give a *Blow* when he ſhould give a *Thruſt*, and when he is taking his *Leſſon* with the *broad*, to give in a *Thruſt* when he ſhould make a *Blow*, which would render

render both the *Arts* altogether uſeleſs to him; and therefore a Man had better perfect himſelf fully in the one, before he attempt the other, then deſire to be taught them both at one, and the ſame time

Here is (one would think) a very ſtrong and reaſonable objection, but yet it ſhall be very clearly and ſhortly anſwered, and firſt, I ſay betwixt the *Parrades* and *Guards* of the *Broad-ſword*, and *Parrades* and *Guards* of the *Small*, at leaſt the moſt part of them, there is but little Difference: for the *Parrades* in Quart and Terce of the *Medium-guard*, do reſemble the firſt *Parrades* in *Quart* and *Terce* of the *Smal-ſword*, & the *Parrads* of the *Hanging-guard*, do likewiſe reſemble the ſecond *Parrades* in *Terce* of the *Smal-ſword* with a ſlooping point: thus much for the *Parrades*, and as for the *Guards*, the poſture of the *Medium-guard* is little Different from that of the *Quart guard* in the *Small*, the *outſide-guard* little different from the *Terce*, and the *Hanging-guard* little different from the *Terce-guard* in the *Smal-ſword* with a *ſlooping point*; ſo that the difference that are betwixt the *Parrades* and *guards* of the *Small ſword*, and *Parrades* and *Guards* of the *Broad* are ſo inconſiderable, that I am confident no Man who underſtandeth both, will ſay, that the teaching the *Parrades* and *Guards* of the one can be any ways Prejudicial

dicial to the teaching the *Parrads* and *Guards* of the other at the ſame time.

But Secondly if there be any conſiderable difference, it lieth in the offenſive part, in that, there is as they ſay, a vaſt difference betwixt the delivering of a *Blow*, and the giving in of a *Thruſt*, and this is that which they maintain will ſo much Confound a Man that it will make him *Strike* when he ſhould *Thruſt*, & *Thruſt* when he ſhould *Strike*.

For my part, I confeſs I cannot but admire how People of *Judgement* can talk at this rate, for can there be a greater Difference betwixt the performance of any *Stroak*, and the giving in of a *Thruſt*, then there is betwixt the performance of one *Leſſon* in the *Smal-ſword*, and the *Playing* another in the ſame *Art*? no certainly, for there is as great, yea more Difference betwixt a *Plain Thruſt*, and *Feint a la teſt*, or betwixt *Feint a la teſt*, and *Binding*, or betwixt *Binding* & *Paſſing*, or betwixt *Paſſing* and *Quarting* and *Volting*, then there can be pretended to be betwixt the giving in of a *Thruſt*, and the making of any *Blow* whatſomever, ſo that if upon the one Hand it be Pleaded that the Difference betwixt *Blow* and *Thruſt*, is the Reaſon why they ſhould not be taught together, becauſe the one would confound the other, I plead upon the other Hand

and

and for the ſame Reaſon, that nothing ſhould be taught of the *Small ſword* at the ſame time but a *Plain Thruſt*, becauſe the Difference betwixt it and the other *Leſſons* is as conſiderable, if not more; and therefore as apt to confound a Man, becauſe when he ſhould *Play* one *Leſſon*, he will make uſe of another as far out of purpoſe and ſeaſon, as the making of a *Blow* would be when he ſhould give a *Thruſt*, but all this is ſo ridiculous, that I ſhall ſay no more of it; for a Man who will maintain this, muſt alſo maintain, that a Man cannot learn any two different Exerciſes at once, *as for Ex:* the Exerciſes of the *Pick* and *Muſket*, or to Play upon the *Guittar* and *Lute*, or to *Dance* a *Courant* and *Minue* without confounding the one with the other, becauſe they have all Different Motions, which is a moſt extravagant opinion, and the contrary of which we ſee dayly practiſed not only by Men, but even by Beaſts; for I believe there are but few Gentlemen who have been abroad, and have not ſeen Horſes when they have been either Breaking for the Manage, or to confirm them in it, get moſt different *Leſſons* for that effect in one Morning, as one to ſupple their *Shoulders*, another to put them upon their *Hanuches*, one for *Paſſager*, another for the *Terra a Terra*, one for *Corvetting*, another for *Croupading*, and in fine, one for *Caprioling*, and another for *Balotading*

ing, and all this (as I ſaid) in one Morning, now the motions of the Horſes limbs are different in all thoſe Leſſons and Aires, and ſeeing the difference of the motions doth not confound an irrational Horſe, nor hinder him to perform what ever Leſſon or Aire his Rider requireth of him; I conclude, That the difference betwixt *Blow* and *Thruſt*, will far leſs confound or hinder a Rational Man to make uſe of either, as it ſhall pleaſe him, or his Maſter to demand them of him. But that *I* may the better both vindicate my Opinion as to this, and perſwade you, that it is not meerly a *ſpeculative fancy*, but a moſt practicable, and uſefull improvement of the *Art of the Sword*; I do recommend to all who ſhall not be convinced of it by the reaſonable Arguments I have propoſed, that they would Repair to *William Machries School*, where they will ſee both *Blow* & *Thruſt*, taught at the ſame time with a great deal of eaſe and expedition, and without the leaſt confuſion.

The third and laſt objection, is this, that ſuppoſing the Teaching of the *Blow* at the ſame time with the *Thruſt*, be no ways prejudicial to the quick performance of the *Thruſt*, and that all I ſaid in favours of the *Blow* ſhould hold good & true, yet it is altogether unneceſſary to teach the *Blow*, becauſe a Man that is abſolutly Maſter of the *Thruſt*, can ſupply all the wants

of

of the *Blow* by it, and seing the *Thrust* hath so great Advantage over the *Blow*, as to the danger and deadlines of its wounds, which no *Sword-man* will deny, and that it can always be made use of in place of a *Blow*, therefore the Teaching of the *Blow* is not necessary, but ought to be foreborn.

You see by this objection they endeavour wholly to condemn and exclude the *Blow*, not as being any wayes prejudicial to the quick performance of the *Thrust*, but as being, in it self altogether useless, and not to be regarded, in respect of the Advantage the *Small sword* hath of it, by the Dangerous Wounds it maketh, which prove, for the most part Mortall, whereas commonly the Wounds of the *Broad-sword* are not so Dangerous, which in my Opinion insinuats as much, as that a Man with a *Small sword* should not stand to hazard his Receiving of a *Blow* for the giving of a *Thrust*.

I confess I am as much convinced of the Advantage the *Thrust* hath of the *Blow* as to it's Wound, as any Man can be, as you may see in my *Scots Fencing-master*; but that which I condemn is that an *Artest* should trust to the difference of Wounds, and so venture a *Contre-temps*, and not rather endeavour first to defend himself by his *Art* from the *Blow*, and then give in his *Thrust* for a Man may chance to misplant his *Thrust*

after

after he hath received a very ſevere Stroak, perhaps near to loſs of his Hand, and then I am confident, he will think it had been better *Judgement*, and he would have ſhewn more of his *Art*, if he had defended firſt the Stroak, and then have given in his *Thruſt*: but paſſing over this,

I aſſure you there is no *Smal-ſword-man*, be he never ſo expert, but will find himſelf at a conſiderable Diſadvantage in offering to defend a Stroak, unleſs he particularly underſtand ſome thing of the defence of the *Blow*, or *Broad ſword*, and for my own part I found ſo great a Diſadvantage in not being acquainted with the *Parrades* and *Blows* of the *Broad-ſword*, when I had occaſion to Play with the *Fleuret* againſt the *Cudgell*, (for I was once almoſt of this opinion my ſelf) that I was never at eaſe untill I found out a particular poſture for the *Small-ſword* againſt the *Broad*; which I did, and it is alſo ſet down in my *Scots Fencing-Maſter*, but my curioſity not reſting there I reſolved to learn a little of the *Broad-ſword* alſo, which I did in a very ſhort time, and ſince I find it a great deal more eaſy to me to defend my ſelf either with *Broad* againſt a *Broad*, or with a *Small* againſt a *Broad*, then I did at that time, and the reaſon is, becauſe I now know both the *Parrades* and *Leſſons* peculiar to the *Broad*, which before I was ignorant of,

and

and which put me to the trouble, as I ſaid, of finding out a particular poſture with the *Small-ſword* for it, which did indeed at that time anſwer my deſign, but doth ſo now much more, becauſe I underſtand the *Art* of the *Broad-ſword* better now then I did then.

I tell you this, not out of any Vanity to commend my ſelf, but that you may underſtand what Advantage there is in being taught both *Blow* and *Thruſt*, and let any man who doubteth it, and hath only been taught to *Thruſt*, and to Defend a *Thruſt*, make but a trial, and I am confident he will find the ſame difficulty I did, and be ſoon of the ſame opinion I was when I wrot my other Book, to which I Refer him, and of which I am ſtill; "*That every Man who deſires to be a* "*Compleat* Sword-man *ſhould Learn both* Blow "*and* Thruſt, *and unleſs a Man do it I do not ſee* "*how he can pretend to the Name of a Compleat* "Sword-man, *for if a Man Underſtand only the* "Thruſt *and not the* Blow, *then he may deſerve* "*the Name of a Compleat* Small-ſword-man, *but* "*not of a Compleat* Sword-man, *becauſe he is* Ig-"norant *of the* Blow. In likemaner if a Man underſtand only the *Blow* and not the *Thruſt*, he may deſerve the Name of a Compleat *Broad-ſword-man*, but not of a Compleat *Sword-man*, becauſe he Underſtandeth not alſo the *Thruſt*, ſo that in my Opinion to deſerve the name

name of a Compleat *Sword-man*, a Man muſt underſtand both *Blow* and *Thruſt*, otherwiſe that Title doth no wayes belong to him, neither can he with any confidence pretend to it.

But beſides what I have ſaid, there is no *Sword-man* will deny, but that it ſometimes ſo falleth out when Men are Playing together, that it would be more convenient to make a *Blow* then to give in a *Thruſt*, and upon the other Hand, at other times more convenient to give in a *Thruſt* then to make a *Blow*, ſo that if a Man know not how to deliver a *Blow* as well as a *Thruſt*, he is upon theſe occaſions at a viſible loſs and diſadvantage, whereas if he knew how to perform both, he would alwayes know how to behave himſelf according to theſe ſeveral circumſtances without the leaſt confuſion.

But why need I in this Place endeavour to prove the neceſſity of that, the contrary whereof is condemned by the conſtant practice of moſt Nations in the World, for do we not ſee the generality of the People both Gentle and Simple, when they go to the Warrs, provide themſelves for the moſt part with *ſheering-Swords*, and why would they do that, if it were not out of an opinion, that they think they may have occaſion to *Strike* as well as to *Thruſt*, and that they think the *Thruſt* alone would not be ſo effectual, as when it can be

joined

joined to the *blow*, and that they are, being thus provided, in a better capacity to make uſe of either at pleaſure, and accordingly as occaſion ſhall offer; From all which I conclude, That there is an abſolute neceſſity for a *Man* who intends to be a *compleat Sword-man*, to be taught and underſtand both *Blow* and *Thruſt*, and I think it a thing ſo indiſpenſably neceſſary, that the learning of it by all perſons who underſtand it not, whether *Maſters* or others, at all times, and at any Age whatſoever, can no ways reflect upon their *Judgement* in the Art they profeſs, nor be any wayes derogatory from the reputation they have already had of being good *ſmall-Sword-Men*, and the like I ſay in behalf of the *Thruſt*, to thoſe who profeſs only the *Broad*, ſo that I think neither of them ſhould think it below them to be inſtructed of other, in what they are ignorant of, and of what is ſo uſeful and neceſſary for the compleat perfecting of the *Art of the Sword*, and conſequently of *Sword-men*.

Seing therefore (as I think I have ſufficiently made appear) there is an abſolute neceſſity for underſtanding both *blow* and *thruſt* to be reputed a *compleat Sword-Man*, I muſt recommend the uſe of the *Sheering-ſword*, and I would adviſe all without exception, who wear now only *Rapiers*, to wear light and narrow *Sheering-*

ſwords

ſwords, at leaſt *Rapiers* with good edges, which will both anſwer the deſign of the *ſmall-ſword* as to *thruſting*, and of the *Broad* as to the *blow* or *ſtriking*, and ſo put a Man in a capacity of uſing either as he ſhall think fit, when it ſhall be his misfortune to be engaged, and which will be as light and convenient to carry, as any ordinary *walking-ſword*.

Its like the *Fencing-Maſters* in this Kingdom may think I have gone too great a length upon this ſubject, in ſo far as I take upon me to play the Doctor, and offer as it were in a *Magiſterial way*, to teach them their Duty, and alſo in that I ſeem to tax ſome of them of *ignorance*, in not underſtanding the *blow* as well as the *thruſt*, becauſe I recommend the learning of the *blow* to *Maſters*, if they be ignorant of it as well as to others.

But that they may not miſtake me, I deſire they would conſider that this preceeding diſcourſe (anent the abuſes in Schools) doth not particularly aim at them, but at all *Fencing-Maſters* in general, both at Home and Abroad, who are guilty of them; and that they are really guilty of them, I appeal to all who have frequented their Schools; therefore I expect our *Maſters* will not take what I have ſaid as a particular reflection upon them, although I cannot deny but they ſuffer the ſame abuſes to

be

be committed in their Schools, and therefore must excuse me, if I censure them with the other Masters, untill I find them rectified.

And let them not think it will pass as a sufficient reason for them to continue their preceeding abuses in their Schools, by saying it is the custome abroad, and that they suffer nothing to be done in their Schools, but what is done in the Schools of other Kingdoms, and that because it is not the custome for any *Small-sword* Master abroad to teach the *Blow* at the same time with the *Thrust*, that therefore they will not do it, because they intend not to be the first Beginners and Promoters of any thing which is extraordinary and out fashion, (which to my particular knowledge is the chief Defence and Language of some) this I say is but very weak reasoning, for at that rate there should never have been any *Art* or *Science* found out, or improven, if People had been alwayes restricted to the old Rode and Footsteps of their Predecessors, so I expect they will either give me as strong Reasons against the Rectifying of these abuses, (especially the teaching the *Blow* at the same time with the *Thrust*) as I have given for them, other wayes they most pardon me to differ from them, by recommending my own opinion which is grounded upon reason, and condemning and Rejecting theirs at least until

they

they produce stronger Arguments and Reasons for it, then hitherto I have heard.

And although this indeed be my Opinion, that *Ignorant* Masters who understand not the *Blow*, should learn it; yet it doth not conclude that I reckon those who profess the *Art* of the *Sword* in this Kingdom to be in that Categorie, no, I am farr from having so bad an Opinion of them, and I am apt to think the only thing they should be condemned for, and for which I do indeed condemn them, is not that they understand not the *Blow* as well as the *Thrust*, and therefore are not capable to teach it (for if they denied that, they would discover too much weakness) but that they understanding both, should teach only the one, viz. The *Thrust*, and wholly neglect the other, by throwing it out of Doors, this I confess is a neglect of such importance, and of such bad consequence, that I neither can, nor will forebear the giving my earnest advice, that it, as well as the five preceeding particulars, be rectified, and then I am confident our Schollars shall acquire *Art* inferior to none in *Europe*, and our Masters, by them that repute and Esteem, which both their abilities, and they, rectifying of such Abuses, and Omissions, do really deserve.

And I likeways would not have them so

Foolish as to think, that (by what I have bee
saying in Reference to the teaching both Bl
and *Thrust*) I design to recommend any Par
ticular Master before another, no, I am not
mean as to have any such Particular by-en
my designe is so farr from that, that it is a
together general, and meerly for the A
vantage of the *Art*, and to Compleat *Swo
men*; for if Masters cannot by the *Art*, Care, an
Pains they take, recommend themselves
Schollars, they shall never have any fro
me, because I think all Masters should be r
puted, and had in Esteem, only for the
distinct and accurate method of teaching, an
for the pains they take to cause their Schol
understand, and comprehend what they a
Learning, and not for any recommendatio
they can get from any Particular Person wh
somever, and therefore if they expect a
particular recommendation from me, they a
hugely deceived, for I wish them all alike we
that is to have Flourishing Schools, and
pert Schollars, to testifie that they are Mast
indeed, and not Bunglers, of which there
but too many.

The next thing I observe, is, that if all I ha
said be duely and exactly put in practice,
will infallibly make a Man a true *Artist*, a
if he be truely an *Artist*, his having *Art* wi
incre

increaſe his boldneſs and courage, and put him in a capacity, not only to preſerve his Life and Honour, but alſo to force as it were a reſpect and eſteem to himſelf, from thoſe, who although they undervalue his *Art*, yet darr not be ſo bold (leaſt he ſhould make them ſmart for it) as publickly to own it, but are rather ſatisfied by their ſilence to acknowledge his dexterity, and that he is to be commended for the pains, and labour, he hath taken to acquire ſo gentile and uſeful an Art.

But ſuppoſe they ſhould openly reflect upon him, and undervalue his Art, by threatning him with that unanſwerable defence, as they think of their *Ignorance*, and infallible Defeater of all Art (I mean by ingaging him to fight with Piſtol, or other ſuch like Fire-weapons) and indeed to hear ſome People talk, one would think that by their gaining this one point, of engaging a *Sword-man* to fight with Fire-armes, they make no doubt, but all will go well with them, and that the day is certainly their own, it being a kind of Proverb amongſt them. "*Is ſuch a Perſon a Sword-man, if it be anſwered, Yes, then reply they after a mocking manner; What doth it ſignifie? If I were to engage with him, I could ſoon make his Art of little uſe to him; I would take a Piſtol to him, and then I pray you, where is all his*

"*Art of Defence, I believe he will hardly parie a* "*Piſtol Ball with it.* Such diſcourſe as this is but too common amongſt *Ignorants*, and they think when they talk at this rate, they have found the *Philoſopher-ſtone*, which in place of turning every thing into Gold, can turn all their *Ignorance* into the profoundeſt Art and Skill, and all skilful Perſons, *Art*, and *Judgement* into the greateſt *Ignorance*; ſo that in their opinion, *Artiſts* can reap no advantage by what they underſtand, and themſelves can reap all, becauſe they underſtand nothing.

But alas poor *Ignorants*! Their Folly in this is as diſcernable, as their *Ignorance* in the former; and they can pretend to have no more Advantage over a *Sword-man*, by engaging him to make uſe of a Piſtol, then the *Sword-man* can pretend to have over them, which I ſhall endeavour to prove by what followeth.

Although then I confeſs, that there is properly no Defenſive part in uſing of Piſtols, either a Foot or upon Horſe-back, but what all Men are alike Maſter of, I mean to receive the ſhot, and take their hazard of being hit or miſt; for no Man will be ſo fooliſh, as to pretend to parie the ſhot of a Piſtol; yet there are ſome methods, which I think not fit at preſent to mention, that may be uſed to ſhun a ſhot, the which who can neatly make uſe of them,

them, will certainly have an advantage of those who understand them not, but set themselves up like an immovable stock or post, to be shot at.

But supposing all Men alike dextrous as to this point, that is to know no means of avoiding, but meerly to take their hazard of being hit or not; yet I say, in the Offensive part, there may be a vast Advantage acquired; for whosoever will according to the advice in my *Scots Fencing-master*, accustom himself to shot at a Mark, both a Foot and on Horse-back, will, when he is necessitate to use it in earnest, have almost as considerable advantage over his Adversary in knowing to adjust his shot, (supposing his Adversary to be ignorant and not to have practised to adjust his) as he would have had a Foot in adjusting his Thrust, his Adversary being likewise ignorant of the Art of the *Sword*; so that if this Person of whom I am discoursing, and who boasteth so much of the Advantage he will have by using *Pistols*, hath but as little of the practise of *shooting*, as he hath of *Thrusting*, he can then in Reason pretend to no more Advantage by using the *Pistol*, then the *Artist* can, except what meer Chance and Fortune giveth him, which is far from any ground of certainty.

Therefore, I say, he only will probably have the

the Advantage with *Piſtol*, who hath frequented moſt the ſhooting at a Mark, and if neither of them have done that, then none of them can pretend to any viſible Advantage over the other; but what, as I ſaid, is meerly caſual and by chance. But I confeſs, if the *Ignorant* be better skill'd in *ſhooting* then the *Artiſt*, in that caſe he hath an Advantage; and I can ſee no Reaſon why the *Artiſt* ſhould more anſwer the Challenge with *Piſtols*, ſeing he is a better Marks-Man then the *Artiſt*, then he would anſwer the *Artiſt* with *Swords*, becauſe the *Artiſt* was the moſt Adroit at *thruſting*; So that the only way to end this Debate, is, that they either fight with Weapons altogether unknown to both, or otherwiſe do as one of thoſe two Men, who after they had quarrelled, left the one ſhould have had any Advantage by Art in the Weapons which might have been made uſe of, did propoſe a Barrel of Gun-powder ſhould be brought to each, in the middle of which, they were to place themſelves, and then with fired Matches to try who could moſt *Manfully*, or I may rather ſay *Madly*, blow up other. And I know no other way but this to decide the Quarrel: For if a *Man* refuſe to fight me with a *Sword*, becauſe he thinketh I am a better *Sword-man* than he, I muſt certainly be a great Fool, if I fight him with a *Piſtol*, becauſe he propoſeth

it

it as a particular Advantage to himſelf.

I know it will be Anſwered to this, That it is the cuſtome for thoſe who receive the Challenge, to chooſe the Weapons, and ſo that will end the Debate, becauſe who ever giveth the Challenge, is in Honour obliged to Anſwer the other with whatever Weapons he ſhall propoſe.

I confeſs it is ſo, and I think it moſt reaſonable when a *Man* is forced to fight, that he ſhould have the choice of what Weapon he will venture his Life with; But what I was ſaying, concerns only ſuch, for ſome, who after they have given a Challenge, and their Antagoniſt received it, and appointed *Swords* to be their Weapons, they afterwards getting notice that he is a *Sword-man*, cunningly decline the fighting him with that Weapon, and propoſe *Piſtols*, becauſe of the inequality there would be in making uſe of *Swords*. Now I ſay, when a *Sword-man* rancounters with ſuch a Perſon as this, who firſt giveth him a Challenge, & then afterwards declines to fight him with the Weapons he propoſed, I ſee, I ſay, no reaſon why he ſhould more anſwer him with *Piſtols*, ſeing he propoſed it for a particular Advantage, then the other did him with *Swords*, becauſe he judged it would prove to his diſadvantage; for if the Refuſal

reflect

reflect upon any of the two, it must be certainly upon him who gave the Challenge; Because, although he was so stout as to Appeal, yet had not the Courage to Answer the other with the Weapons he proposed; Therefore I conclude, That a man had far better forbear a Challenge, then decline the Weapons after they are chosen.

But, There is in my humble Opinion, no better way to take away all such Debates, then to live soberly and peaceably, according to the Doctrine and Precepts of that Religion which we profess, and then we shall make use of all those Arts, more for divertisement to our selves, then prejudice to our Neighbours.

Now after what I have said, let any considering Person judge, if an *ignorant*, by ingaging a *Sword-man* to fight with a *Pistol*, hath got so great an Advantage, as to be any wayes a ground of railing at, mocking, or turning into Ridicule the *Art of the Sword*, no certainly, he hath got none, but what the *Artist* may likewise pretend to as well as he; and therefore I would advise such Persons rather to betake themselves to the practice of *Fencing*, and *Shooting*, that so their Advantage may be grounded and depend upon their Art, and not upon such Fancies and Notions, which, if real, are casual; but for the most part, prove Chimerical,

al, and have only their existence in their *ignorant Brains*, but are below the being regarded, or taken notice of by any Gentleman or judicious Person, who should ground his thoughts upon Reason, and not in the Air; that if they be examined they may prove solid and durable as Reason, and not volatile and changeable, as the Aerial Foundation upon which they are built, and so discover the Weakness and Ignorance of their first Promoter and Author; But not to insist longer upon this,

I observe in the fourth and last place, that although all I have said in commendation of *Fencing*, were but Stories and Lies, and the vain imaginations of a *Hypocondriack-brain*, yet all *Gentlemen* should practise it, & have an esteem for it, if it were for no other reason but this, that it is a most pleasant divertisement, and an innocent, Healthful, and *Manly* Recreation and Exercise for the Body, and although a Man could reap no Advantage by it for the Defence of his Body; yet that its very keeping a Mans joynts and members nimble and deavet, and in a ready trime, as it were, for any other Divertisement or Exercise, as Tennice, Dancing, Riding, *&c.* should make it esteemed and Practised by all who are above the rank of Clowns.

For

For to use the words of a Wise-man, "The "*understanding of this Noble and Useful Art, is a* "*Quality and Perfection, hardly attainable by those* "*who hold the Plough, and glory in the Goad; who* "*drive Oxen, and are occupied in their Labours,* "*and whose talk is of their Bullocks; who give* "*their mind to make Furrows; and are diligent to* "*give the Kine fodder. No, it agreeth not with* "*the Nature of such; neither is it for the Smith who* "*sitteth by the Anvil, and considereth the Iron work,* "*the vapour of the Fire, wasteth his Flesh, and he* "*fighteth with the heat of the Furnace; the noise of* "*the Hammer and Anvil is ever in his Ears, and* "*his Eyes look still upon the Pattern of the thing he* "*maketh.* Such vulgar and undisciplined Minds as those, are not ordinarly capable to conceive the Intricacies, and Excellencies, of this most *Gentile* and *Gentle-manny Art*

And although it cannot be denied, but some mean kind of People profess, practise and take delight in it; yet those are Men who are more refined in their Judgements and Inclinations, then the generality of the Vulgar are, and who by the same gentile Inclination they have to follow the Sword, discover that there is in them something more then ordinary, and that they aime at somewhat, above what either their Birth or Education could really make them pretend to; so that I make no doubt,

oubt, but if such Persons had either really en, or had had the Education peculiar to Gen-e-men, they would have been in a fitter pacity both to have improven themselves, d better instructed others in that Art, for hich they have such a respect and liking.

And if this which I say hold true, then no ubt but the understanding of this Art, be-ngeth in a more particular manner to Gen-men, or those who are called *Les Hommes espee*, then to any other; and therefore it is y advice, and I earnestly recommend it o such, not to ungentleman themselves by the eglect and contempt of an Art, which as I ave made appear, is so peculiar to, and I ay say inseparable from the Name and haracter they bear.

An Art so Noble, Useful, and Gentile,
To speak its praises, would a Volume fill;
For when that I, its Merits would display,
My Mouth is stopt, my Muse is at a stay.
It so exceeds all that I can conceive,
I'm forc'd to silence, yet to speak must crave;
But seing all I can express and shew,
Would far come short, of what's its real due,
I shall be short, and only of it say,
It is a Badge, Accomplishment, and Ray,
Which doth adorn all who to understand

Its

Its real Use and Worth, do take in hand.
An Art so useful, that no Gentleman,
Of Valour, Honour, be without it can,
For it to all who carry Sword by side,
Should be a Pilot, and a constant Guide;
Unless they do renounce the Name they bear,
And that which them from others Character:
For my part, I confess I it esteem,
And for my trusty Safe-guard do it deem,
And alwayes will, knowing it ne're deceives,
Any who to it trust and respect gives;
But believe me who despise it wholly,
Ignorance *betray, as well as Folly,*
And will repent them (when it is too late)
They trusted none to it, so much, to Fate.

I confess I am neither *Poet* nor *Versificator*, yet those Lines offering to my Fancy, and relating to the Subject, I thought fit to set them down; if they are good its by chance, if not, pass them over; I wrote them for my divertisement, and its like had it not been to divert me, I had not taken the pains to write so much either of *Fencing*, or in Commendation of it as I have done; However what I have Writ, I recommend to your perusal, which I think can hardly be refused, seing it cost me a great deal of more pains in Writting, then it will do you in Reading; and if you despise my offer, I assure you, I shall take

ake it ſo ill, and be ſo much concerned, that ſhall never ſleep a whit the worſe for it.

But that I may draw to a cloſe, if any who hall peruſe this Diſcourſe, do not underſtand he Terms of Art herein mentioned, ſuch as *Contre-caveating-Parrades*, *Contre-temps*, *Flanca-ade*, *Voult-coupee*, *&c.* They may have Re-ourſe to my Book of *Fencing*, Entituled, *The outs Fencing-Maſter*, where they will find all heſe Termes and Leſſons explained to the ull.

And that I may end as I began, I earneſtly ntreat and deſire, that with *Calmneſs*, and a *igorous Judgement*, you would ſeriouſly reflect pon, and conſider what I have ſaid, before ou paſs your Verdict and Opinion, and then doubt not, but it ſhall jump very near with ny own, which is what I expected and wiſh-d for.

ADIEU.

FINIS.

MVSEVM
BRITAN
NICVM

THE SWORD-MAN'S VADE-MECUM

THE SWORD-MANS VADE-MECUM